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OCTOBER 2003

Vol. 14 - ISSUE 178

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**SLUG**  
**MAGAZINE**

LOW FLYING OWLS - KILLING JOKE - THE MOUNTAIN GOATS



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Thurs. Oct. 9: Captured by  
Robots, The Wolfs

Fri. Oct. 10: SLUG Localized:  
Mona, Alpha Brown,

Sat. Oct. 11: The Body

Tues. Oct. 14: Quietus, Birds Fall,  
Om Vibrato

Thurs. Oct. 16: Baires, Anesty

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Luxt

Sat. Oct. 18: Red Bennies,  
Toti Moshii

Tues. Oct. 21: Utah Arts Alliance  
Fundraiser

Thurs. Oct. 23: Space Time

Fri. Oct. 24: Books About UFOs  
CD Release Party

Sat. Oct. 25: SLAJO

Sun. Oct. 26: Leukemia  
Lymphoma Benefit w/The Rubes

Thurs. Oct. 30: I Am Electric,  
400 Blows

Fri. Oct. 31: Halloween: The  
Wolfs, Starmy, Form of Rocket

**OCTOBER 2003**

"Neither Humorous Nor Appropriate"

**14 YEARS !**

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# CMJ 2003 music marathon

october 22-25 ★ new york city

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More To Be Announced Weekly!

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- AMERICAN ANALOG SET
- THE ANNIVERSARY
- BETTIE SERVEERT
- BLACK BOX RECORDER
- THE BLOOD BROTHERS
- BRITISH SEA POWER
- BROKEN SOCIAL SCENE
- THE CONSTANTINES
- DEATH CAB FOR CUTIE
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- THE GOSSIP
- HIGH ON FIRE
- I AM SPOONBENDER
- KILLING JOKE
- LES SAVY FAV
- LONGWAVE
- MARITIME
- THE MARS VOLTA
- MASTODON
- MATES OF STATE
- MORNINGWOOD
- MOSQUITOS
- MY CHEMICAL ROMANCE
- MY MORNING JACKET
- PRETTY GIRLS MAKE GRAVES
- RADIO 4
- THE RAPTURE
- REVLON 9
- THESE ARMS ARE SNAKES
- THE SHINS
- SHONEN KNIFE
- STELLASTARR\*
- THE STILLS
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This month's letter was answered by  
Jeremy Cardenas of Thunderfist

Dear Dickheads,  
Get your boners off this: A message to you mister punker. A message loud and clear: Punk's dead because you let it be dead. How might one of your punk status help keep the punk down? Ten reasons on why you are killing punk:

- 1) You know [what?—JC] up red hair in a mohawk and place more patches on your jacket than a nascar racer. That is all you do. You do not really become involved in politics and don't realize what is going on in the world around you. Being punk is being informed. Though it is nice to adorn an Aus Rotten patch it does nothing if you don't believe in the values behind the patch.
- 2) You enter the concert of a

punk band and stand around and around. When standing around gets to be tiresome you shift from one leg to the other. Even when the band pleads for everyone to get in the pit, the only pit you get in is the pit of your nose with your finger while scratching your ass simultaneously.

- 3) You support bands that charge outrageous prices for their shows. Whether it is the venue, the distributor, or the band itself charging high prices the person that gets the brunt of the mark up is the fan. One of the quickest ways to bring more capitalism into the punk scene is by supporting bands that charge more than ten bucks for their shows.

- 4) You buy your clothes from the Hot Topic or similar exploding [sp] clothing chains. By buying from mainstream clothing distributors [sp] you are effectively making punk into a trend and not a cause. Next time buy thrift or dumpster dive and apply your own patches. Not only will this help the scene it will give your clothing a creative expressive look that is not found at your mass production Hot Topic.

- 5) You are not you. Pretending to be Sid Vicious or some icon in the scene will only hurt the scene. More than anything the scene needs originality in the message it brings. So be yourself. If you don't know who that is then educate yourself and make that education define your character.

- 6) You ridicule people in the scene that are different and original. One sure way to anger everyone in the scene and create bad tension is to ridicule people that are different than you. You may desire to switch over to joining the redneck hick group to alleviate your 'different is bad' woes.

- 7) You ridicule people in the scene that don't know about the scene. We are all ignorant in

some areas and no one gains anything by chastising those new to the scene. Despite many people thinking that the response, "you a fucking idiot," to the question of "who are the Ramones?" as a correct response, in fact, is not the correct answer.

- 8) You don't do anything for the scene. Just showing up every now and then to shows is not enough. There are flyers to be handed out and posted, protest to be formed and people to inform. This is really what Behind The Music is all about. Not some band that makes it big, O.D.'s, recovers, and tries to make it back to the spotlight. Rather, Behind The Music should be kids on the streets strengthening the scene and destroying the scene's apathy.

- 9) You tell everyone how hardcore punk you are. By claiming how hardcore you are you make yourself out to be a complete and utter moron. No one is hardcore in the scene when you get right down to it. We are all just a bunch of poseurs clinging on to ideas. So quit this hardcore bullshit talk in an attempt to feel manly. If you want to feel manly compare cock sizes and then shut the hell up.

- 10) You fake a sexual orientation. I hate to break it to you but the scene needs just as many hetros [sp] as it does homos. By faking a sexual orientation you not only confuse the scene and piss your gender off that actually do want a piece of your ass, but you also pollute the scene with stupidity. Its not the punk thing, its not the in thing, its not happening.

Its not even gay. It's just plain dumb. So those are the top ten ways that you mister punk are helping punk die. Want to stop seeing punk's cruel and unusual death? Then educate yourself and kill apathy. When your done killing your own help kill some-

one else's apathy. Together we can resurrect punk from the dead. Alone punk is a rotting corpse.

-Zed Bailey

*Zed, when you brought out the glimp in 'Pulp Fiction' that was my favorite part of the movie. You are a pretty fucked up individual, but hey, anyone who runs a pawn shop usually is, you know? I find it kind of weird that you've become some kind of punk rock Che Guevara, calling us all to action with your version of 'scene ethics'. I'll tell you what I think. Punk is not dead, you retard. I've been out and about and witnessed quite a few really great punk bands (both national and local) that are banging away as we speak. You might be experiencing some sort of microcosm of punk. I don't know where you're hanging out, but it seems like you're very disenfranchised with it. Move away from where you're at, and find your little niche in life. Have you ever seen the Blind Melon video with the bumblebee girl? She was happy when she found all the other little bumblebees, and I think that's your answer. Stop trying to change everyone and live your life. You actually had a semi-literate, though poorly spelled letter for a minute there until you brought in the thing about sexual orientation. What the fuck is that? You sound like you might enjoy the Mentors. I could hear old El Duce singing about heterosexuals having the right to rock as I read your letter. Anyway, I'll sum it up like this: Stop being so judgmental and enjoy your punk rock experience. If things need changing, then change them, and quit bellyaching.*

**STREET**

**MONDAY** 8  
POOL TOURNAMENT 9pm  
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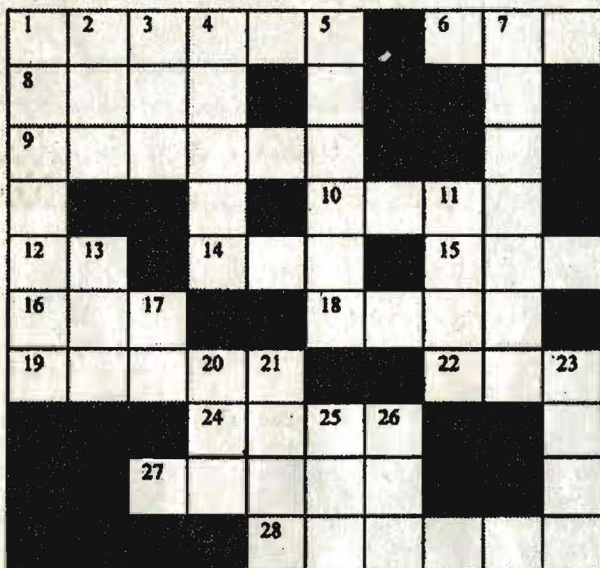
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# SLUG WORD



nate@slugmag.com

## Down

1. Debbie Harry
2. \_\_\_\_ yo  
(another word for blow)
3. Save our ship
4. Star
5. George W. Bush
7. Avant-garde hip hop label
11. Joan Jett album "Fit to be \_\_\_\_"
13. Where addiction lives
17. Secret Service
20. \_\_\_\_ culation
21. Most Americans are in it
23. Velvet Underground guitarist
25. "\_\_\_\_" (x3), My Darling
26. "\_\_\_\_ a cunt" (yes, you are)

## Across

1. SLUG Comp  
"Death \_\_\_\_"
6. NOFX's \_\_\_\_ Mike
8. SE Asian Country
9. Pearl thief victim
10. \_\_\_\_ Nowhere League
12. Sober driver
14. Possess
15. Eminem's nemeses
16. La migra
18. Religious govt.  
\_\_\_\_ cracy
19. Lessened
22. MC5 played to a riot here
24. One with the Force
27. Kinky piercing place
28. Pistol's documentarian Julien \_\_\_\_

## Hey Utah, Your Government is Oppressing You!!!!

It may come as little surprise, but the family-friendly folks we elected to represent our wishes are hacking away at our rights once again.

The offender: the St. George City Council.

The crime: pressuring management at the Electric Theater to break their advertising contract, censor an article about the venue (read it on page 13) and basically cut all relations with SLUG Magazine due to our offensive content.

Yep, the good ol' Dixiecrats down south are threatening to shut the Electric Theater right the fuck down if they keep associating with heretics such as ourselves. This

illegal act is not only a detriment to ethical business. It serves to prop open the door and let the powers that be further their regulation of any attempt at creative expression in the town, and tightens the choke-chain around southern Utah's already collapsed esophagus. If you give a shit about the St. George scene or freedom in general, tell somebody about it!

Write a letter to:

The City of St. George  
Attn: Mayor Daniel McArthur  
175 E 200 N  
St George UT 84770

Or an email to:  
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Sat. 11 - People w/ AIDS Coalition & The AIDS Foundation of Utah Benefit w/ LIVE BANDS  
Sun 12 - Open Mic  
Fri. 17 - Gerald Music  
Sat. 18 - Smashy Smashy / Irony Man  
(Black Sabbath Tribute)  
Fri. 24 - SLUG Magazine's SHRED THE GNAR (IT'S COOL) w/ The Rodeo Boys  
Sat. 25 - El Toro / Rope Or Bullets  
Fri. 31 - HALLOWEEN BASH w/ Fall-In & Callow  
Sat. Nov. 1 - TBA  
Fri. Nov. 7 - Books About UFO's  
Sat Nov. 8 - Middle Distance / I Am Electric



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# LOW FLYING OWLS

BY RYAN MICHAEL PAINTER

New York felt much bigger, people out doing something every night, comments **Jared Southard** while he and bandmate **Sam Coe** drive the twisting streets of Los Angeles in search of tonight's dinner. In Los Angeles, things are always changing. People do their own thing. Right now, pop stars pop anything are very big.

We're not listening to much of the 'it' bands, he confesses. We've been listening to **Mercury Rev**, the **Doors**, **Flaming Lips**. **Baxter Dury**, have you heard his new album? What's it called?

Ambient mumblings from Sam.

Yeah, **Len Parrot's Memorial Lift**. He's Ian Dury's son. You need to check it out.

Having just returned from a handful of dates on the East Coast, LFO seem poised to join the ranks of **The Warlocks**, **Stratford 4** and **Black Rebel Motorcycle Club** as the next wave of distorted shoegazers. Jared's enthusiasm is downplayed as he looks forward to returning to New York to play CMJ next month. A nod to the fact that the critical buzz has started and it isn't farfetched for Low Flying Owls to sense their time to break into the spotlight might just be around the corner.

In 1999, Jared met **Andy Wagner** after he placed an ad looking for someone with a mutual love for singer/songwriters along the lines of **Elliot Smith** and **Leonard Cohen**. A few instrument changes and the addition of Michael Bruce later and the band had taken shape and eventually hometown Sacramento by storm.

Most of our songs are written by me and Andy on an acoustic guitar, just to get that nice melody, says Jared.

A somewhat surprising statement, considering the album tends towards layers of distortion and a touch of electronics poured on top for flavoring. There might be an acoustic guitar in there somewhere. Maybe. But it does fly in the face of the theory that distortion is used to cover up a lack of tune.

Sometimes we are more freeform, like the instrumental **Babies Made**. Everyone in the band gets their piece of the song; the chance to bring their color to the table.

Performing is a slightly different beast.

The live show is more raw, more energy. We're stoked when we play.

The album is sometimes more layered, which is good in a different aspect. Playing live and studio recordings have different limitations. Live, we constantly like to throw curveballs. Change things up a bit.

But these are tough times for musicians and anyone associated with the music industry. Jared pauses, thinks for a moment, acknowledging that anyone who isn't nervous isn't paying attention. While the masses download, the artists suffer.

Records aren't selling like they used to. A band has to tour to survive.

Not to mention they have to hold down daytime jobs to pay off the bills.

We've got to figure out a way so that the artist can exist.

There is perhaps a touch of frustration here. Is it mine, his or some silent understanding between us?

"We need to get you to come and see Salt Lake," I say.

We've been in your grocery store, he says.

It's about time we showed them some of our venues.





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## Gallery by Mariah Mann Stroll

With all the crazy things happening in this world, it's so important to stop and reflect. Art has a way of showing us where we would like to be or who we would like to be. It can project a beautiful, peaceful world or it can depict a world we would rather not know. If you're looking to escape reality and don't particularly want to try mind-altering drugs, I have a solution for you: Gallery Stroll, it takes place the third Friday of every month, when the local galleries stay open late (6 p.m. to 9 p.m.). This Gallery Stroll will take place on Oct. 17th, for those of you without calendars. Feel free to wander the galleries and experience the latest drug, creativity!

**Utah Artist Hands**, located at 61 West 100 South, welcomes **NATASHA LOYD**. Natasha has a wonderful flow to her watercolor paintings; she paints with a spontaneity that delights the eye of the beholder. Her painting range from western-themed (but not horses and cowboys) to trips to Venice. She captures the simple beauty of her subjects and allows the viewer to daydream of these places and make them their own memories.

**Art Access Gallery** and the Great Basin Foundation announce **THE UTAH ENVIRONMENT: OPENING A DIALOGUE**. The great Basin Foundation is a local nonprofit organization dedicated to increasing awareness on environmental issues here in the West. The show will feature 18 Utah artists—images and spoken word. Artists include David Badley, Raphael De Peyer, Larry Clarkson, Gary Earnest Smith, Joseph Ostaff, Sue Cotter, Willamarie Huelkamp, Pam Bowman, Earl Jones, Christopher Peterson, Robert Marshall, Brian Snapp, James Kay, Craig Law, Ken Baxter, Cyrus Mejia and Dennis Smith, Emmitt Gowin and Grant Williams. Terry Tempest Williams has contributed a written piece calling for greater public participation in a quest to resolve some of these environmental issues. The show will open Gallery Stroll evening Oct. 17 and run through Nov. 14. Art Access is located at 339 West Pierpont Ave.

**The Artspace Forum Gallery** presents **A Print Makers Show; MAKING OUR MARK** will feature 13 local printmakers and their different styles of printmaking. Some say printmaking has fallen by the wayside with the cost of the equipment and hard-to-find materials. While interviewing local printmaker Paul Bernard, he emphasized that "printmaking allows a large vocabulary to make marks you wouldn't be able to make any other way. We hope this show will spark interested in printmaking and its true form." Exhibit opens Oct. 17th.

**Orion Music**—which you should all know, is located at 900 South and 900 East—as opened its doors and walls to an intimate collaboration of musicians and photographers. The ongoing exhibit, titled *Writing Music with Light*, offers a different view of local musicians and music patrons through the lens of a camera. Every month, a different venue or band will be featured until you can't stand it anymore. For this month's photography, **Kevin Lee** will showcase local music venue **Kilby Court**. There was an opening on Oct. 3, but you've already missed it, so stop by Orion anytime to view this show until the end of October.

**351 West Pierpont Ave:** Artists **Brett Colvin** and **John Dejong** present their enticing look at the 2003 Burning Man. John Dejong works in manipulated digital imagery while Brett Colvin works in fine-art black-and-white silver gelatin prints. If you couldn't make it to **Burning Man** or you want to relive the experience, these artist can take you there. This show will hang one night and one night only Gallery Stroll evening, Oct. 17th.

So you're an artist and you've been thinking, "Where can I show my artwork? I need an in somewhere!" Well, The Walk of Shame Studio, located at 351 West Pierpont Ave., has heard your plea and wants to give you a chance. You must submit your work via slides, I said **SLIDES**—no other form will be accepted—to the address located above by Nov. 15. Please included your artist's statement and where they can send back your information.

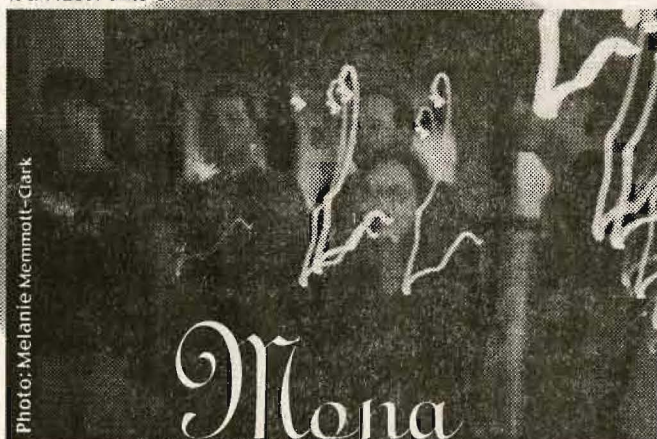
As always, this is not a complete list of all the participating galleries, just a few to keep you busy. If you would like to inform the art-eager masses of your upcoming show, you can e-mail me at [mariahm@worldstrides.com](mailto:mariahm@worldstrides.com). **NOW GO OUT THERE IN THE WORLD AND SUPPORT LOCAL ART!!!!**



# Localized

By Camilla Taylor—*The Terminatrix*

Localized shines a monthly spotlight on local music talent that takes place the second Friday of every month at the Urban Lounge. October's Localized will be entirely lacking in slain animal parts, garish stage makeup or resemblances to "Mad Max, Beyond the Thunderdome," making it an ideal date event.



Chad Darton: Guitar, Backing Vox  
Mandy Jeppson: Vocals  
Hyrum David Summerhays: Rhodes, Organ  
Miles Biddulph: Bass  
Elledge Bowers: Drums

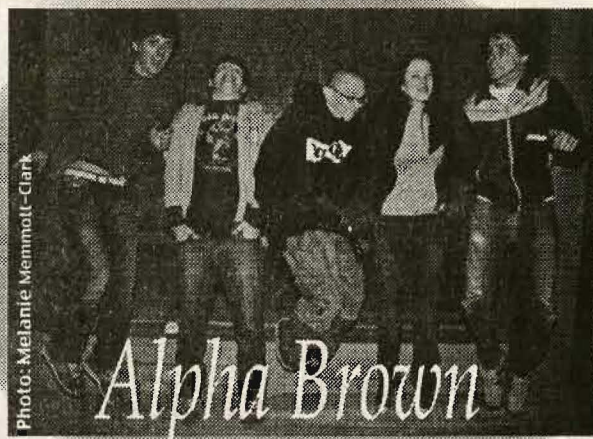
Mona waited patiently for me at Cup'a'Joe. Melanie, the photographer, and I arrive late. We're sick and sniffling, but Mona is so kind that I end up feeling not in the least bit guilty for making them wait. They describe themselves as cuddle-core or snore-core, and they all are sort of nice and cuddly seeming. Cuddle-core is a new word for me, so I had them clarify its meaning.

"You know, like Cibo Matto or Belle and Sebastian. It's just really cute music, even though those bands don't have much in common otherwise," explains Chad.

They all met previously to being in this band, except for Miles. They were playing a show at the Urban Lounge and they announced to the audience that they were looking for a bassist. "It was funny, because I had just been thinking to myself about how I wanted to play with that band," says Miles. And play with them he did. They haven't been together for all that long yet, but they are fairly stable individuals. I expect that they still have some time to go before they get disenfranchised and alienated from each other and leave to pursue solo projects.

"Stream of consciousness," replies Mandy when I inquire as to the inspiration for her lyrics. "I just start singing." The words on the album are set, but I suspect that it hasn't always been so. Mandy used to sing for **Gerald Music** before they decided to change their sound. Her voice is high and just a touch breathy. It reminds me of antique glass that is still transparent but has become worn and iridescent from age.

Elledge, the drummer who spent the entire interview in contemplative silence, is a ninja. He will not say if he will assassinate for money, which I take to be a wise move on his part. He's sort of an embodiment of how Mona sounds—still, quiet, but still sharp, alert and on occasion, deadly. Or at least I think so.



... *Is Not My Dorky Little Brother*

Brent Dreiling: Guitar  
Scott Gygi: Drums  
Nayt Christensen: Vocals, and Guitar  
Jeremi Hanson: Vocals, Keyboards, and Violin  
Trevor Hadley: Bass and Melodica

Alpha Brown waited outside in the cold with their chilly little hands wrapped around their respective coffee cups. I am late and I am still sick. I don't automatically assume that the group of young men and women are the band that I am looking for and I go inside and look around in there first. It isn't until after I get my tea that I realize I have passed them. They look so young; I didn't think that they could legally go into a bar. They all seem the type that would never tell a lie, and would regret it for days if they were to hurt your feelings.

"We definitely don't sound like Salt Lake," says Trevor. "Everything that I encounter here is hardcore and mean." Although I have not found this to be true, in comparison to their world view, it might be.

Melanie saw them play about a year ago and she wants to know what girl it was that broke someone's heart and inspired all of their songs. Nayt says that their songs aren't about that anymore. When I ask what they are about now, he says, simply, "Cancer." His eyes start to moisten and he threatens becoming lachrymal. I don't notice, being the bastard that I am, and press the subject. One of his bandmates solicitously changes the subject and comes to his rescue. He adds later on that the songs are all true. There are no fabrications and all the content is autobiographical. They sound sort of emo and sort of cuddly pop.

They are somewhat self-absorbed in ways that remind one of songwriters who have no knowledge beyond their own immediate personal experience. I ask them about Leavitt being nominated for the EPA, and they look confused. They don't know about politics, they respond. Hopefully, Alpha Brown won't be insulted when I make this simile, but they have a level of unconsciousness that is naïve like children. No wonder I thought that they wouldn't be able to get into the bar.

"If you could collectively be an appliance, which one would it be?" They deliberate over this for a bit. They vacillate between the magic ice shaver and the Easy Bake Oven before settling on the oven. I suspect that their choice was influenced by the temperature of the separate appliances.

They can be found at [www.alphabrown.com](http://www.alphabrown.com) and they have adorable merchandise. They screenprinted on pillowcases, "Sweet Dreams from Alpha Brown." Who can resist that?



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## books aloud

Days of War, Nights of Love: Crimethink for Beginners

Crimethink. Workers' Collective

2001 Crimethink. Free Press

Review by Lesthan Moore

The first time I saw this book, I couldn't put it down. It spoke to me in a way that other books, aside from fiction, never had before. All these feelings of being cheated every day of my life were being expressed by these authors. Relief swept over me like a gale in the grassy plains. The content between these covers isn't meant to save your life and this is not a book by any standard definition. It is more than that; it is a tool for you. It is a book of ideas, consciousness from outside, a guide from the valley of the blind. This is a wakeup call for those who have suckled from the teat of affluence and have tasted the curdled milk.

Make no mistake; it advises the reader early on what the purpose of this handbook for the social malcontent can gain and that only by acting on their ideas and beliefs can they truly make a difference in their lives. The true folly of our society is relying on someone else to change our situation; remember responsibility? Our government doesn't seem to have it, nor do they seem to care. Corporations and industry don't, that's why we need to remember.

Realize that I am by no means a scholar. I know what I know

and ask myself often if what I know is true. I have been searching for this book for a year, and that's why I read it. It is important work that deserves a look even if your whole life up to this point has revolved around how fresh your bling is or how many pins you can fit on the lapel of your jacket/handbag/backpack/face. Compelling passionate essays, historical anecdotes, stories of inspiration and hijacked art fill pages and pages of recycled paper.

You may ask yourself, "What do I have to gain by reading this?" What do you have to lose? Life does not always have to be about what one can get. Perhaps it is simply more satisfying to create. You still ask, "Why?" and I reply, "Because we are a people that have so much available to us, we the people trade away our lives. Sadly, many of us cannot distinguish between needs and wants while the corporations fill their coffers as they steal our minds. In this age, many of us no longer discriminate between truth and lies; we are told what to revere and what to despise, how best to live and how to sterilize. Affluence has become pandemic as globalization has thrived, and we the people are numbered, filed and categorized.

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# Wine in the Middle of The Desert: The Electric Theater

by Camilla Taylor

No longer under restraint, I spent a long time trying to convince someone to go to St. George with me. I wanted to see *The Electric Theater* in person and talk to the owner and manager face to face. I wanted to meet this guy, **Bucky**, who is my age, yet has managed to buy and run a successful music venue in the face of all sorts of problems. I saw pictures of the place on their website and it looks incredible. But no one was willing to go to the other corner of the state just so that I could conduct an interview, so I had to settle for the tried-and-true method of the phone interview.

"How long has the *Electric Theater* been open?"

"We opened in May of 2003. We bought the theater in April of 2001, so I spent a year upgrading and refurbishing it, from a movie theatre to a concert venue. I have a friend named **Juddy Anderson**. He's been with me the whole time." Bucky started work on the theater when he was just barely 21.

I called him right after he got out of class, in between getting his car washed and studying. I asked him why he started the project to begin with.

"Well, I played in a band in high school and I had numerous headaches over where to play. I tried to work it out with the city; they made it extremely hard to play anywhere. You had to get liability insurance and hire five cops. They made it next to impossible for live music to exist in St. George. I've been trying to break the *Footloose* mentality." On their website, they do specify "no moshing," but evidently, they have had few other problems.

"I've been really surprised. We don't have alcohol. All the kids know that if they screw it up, it's gone forever. We've had nothing but good reports." They've had some hardcore bands play without the trouble that one would expect in a small town like St. George. They get a few good indie rock bands, like **Piebald** and the **Hey Mercedes**. It's surprising that no one ever did it before. The theater is perfectly located between Phoenix, Las Vegas and Salt Lake, and more than a few bands make the trip through that corridor while on tour.

"Word's getting out that there's a place to stop on an off-night and make a couple hundred bucks and a few more fans." They have incredible turnout. Perhaps it's because there really isn't much for a kid to do in St. George, but at

least it has enabled *The Electric Theater* to pay for itself. Neither Bucky nor his friend Juddy have been paid since they started, but they do it, like most all-ages venues, out of love.

Eventually, they want to start screening independent cinema and cult classics, but that isn't until they get a projector and a screen. In the meantime, they're going to host the kick-off party for **The Eclipse Film Festival** in November. He's just trying to build the scene that he wanted to have when he started playing music. His family is there and he doesn't see any reason to leave anytime soon. He's trying so hard to create a scene, that I ask him if he thinks that other places have a stereotype of his city.

"I think that the stereotype of it is that it's a sports-oriented city and all the jocks come down and cruise State on Spring Break and they don't really think about it as a cool live music scene. I don't want to change it, just present another alternative for people who aren't necessarily into that. I'm just trying to fill a need that's already here. It's been a need since I've been in high school. It's an outlet for the kids and other bands to stop on their way through."

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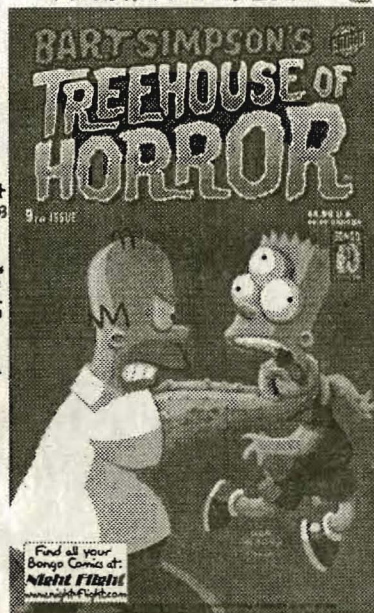
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Normally I'd open an article by describing the members of the band I'm interviewing. I'd perhaps talk about past projects they'd been a part of, their ideas on the scene around them or accomplishments in music or art. Maybe the focus would be on the direction of the band, such as where they're headed or what their plans are for the future. This time, those topics are silly and would probably just make me look like the idiot.

**The Baby Shakers'** members have been playing in bands for years longer than your average punk in Salt Lake, and it would take me 10 times the space of this article to do them justice and explain their musical backgrounds. Instead, I'll tell you what they said to me in a brief sitting.

"The Baby Shakers' house never has toilet paper (Lee brings his own). We haven't had hot water in three months or a working shower in three weeks." They'd like it to be known that they wish they didn't have to work. They represent the "twelve fifty-foe" (the house number is 1254). They enjoy throwing rocks at the Traxx as it goes by. Choad's mom gave everyone in the band a ride home after their first show last month at Todd's Bar and Grill. Lee, who is relatively boring and an all-around trash-talker, traded a gun for a tattoo. Big Ed's is their favorite diner. Dale loves Skynyrd and Molly Hatchet. Johnny has more fun then you can shake a baby at. There's never a dull moment when The Baby Shakers are involved.

These are a few of the things I was able to write down as they joked with the moment. Lee Stevens (guitar), Johnny Worthless (vocals), Dale (bass), Choad (Organ), Davy Shaker (guitar), Joe (drums) and Mitch (Roadmaster General) make up this self-described "Sexxy Rock 'n' Roll" band. Their energy onstage matches the energy they showed during our encounter.

They compare themselves to AC/DC, The Rolling Stones, The Stooges and The Dallas Cowboys. I'd have to agree.

As this beautiful moment came to a close on their dead front lawn at 5:30 p.m., they were horribly concerned about running out of beer. Choad went into the house to get his scooter (the kind kids ride), and hung an old portable cassette recorder from the handlebars. He then turned it all the way up, making the music distorted beyond the artists' natural intentions and rode off into the sunset to buy beer.


**The Baby Shakers** are scheduled to play at **Monk's** on **Halloween** night. They would like it to be known that they need a ride home after the show.

**SHAKE IT,  
DON'T BREAK IT**  
By Gared Moses



Photo: Colby Crossland

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# HeadPhones

by Nick James

Hey Boys and Girls – thx, with love in the mix. Hope you're diggin' our Headphones Column. Any questions or suggestions, let us know! [nickjames@slugmag.com](mailto:nickjames@slugmag.com)

## **Matt Caseli**

### ***Regina's Porn Track***

#### **Prog City**

Sexy and smooth—this “porn track” brings the sounds of house DJ Matt Caseli, resident of “The Funky Room” in the famous club *Pacha Ibiza*, right into your bedroom. Having played once this year, in Salt Lake City, and returning again on Oct. 11th @ the *W Lounge*, Matt Caseli really knows your funky vibe. Featuring a “Cocolorez mix” and on the A-side, Rawsoul Orchestra’s “Latin Lover mix.” If you’re down with loving Ibiza, keep a look out for this one!

## **Izzy B feat Kayley**

### ***Feel the Vibe***

#### **Class A Purple**

In a classic house style, from new label *Class A Purple* comes the debut of Izzy B. Featuring the disco-vocals of Kayley, this one is straight out of the bag of Mark Grant if he was at *Studio 54*. A heavy deep end creates a strong backbone for the track to move around: Perfect for those of you who are still living in the 1970s, this one is a great mixer for a martini evening. With an original mix on the A-side, the B-side mix has been carried out by Yooz Boyz, who have had their success debut, white-label release, “saxual chocolate.” Good for your deep house sets.

## **PFM**

### ***Western mix/One & Only mix***

#### **Good Looking**

From the label that changed the way I looked at music comes another great record in the traditional sounds of the UK

boys at Good Looking. With LTJ Bukem being one of the godfathers of drum & bass, his prodigies continue to rise and create beautiful music. Light on the kit end and heavy with the 808s rolling, this is a perfect record for you atmospheric girls and boys that mix down the D&B. *One & Only* remix travels with loops of a sax and female vocals—tempting even for those house boys; flipside a little more into the night—jungle down with an orchestra.

## **Kaskade**

### ***In This Life***

#### **Society Heights**

Will he ever stop? Probably not! From the man that has the best-produced house alongside Andy Caldwell and The Beard, comes *In This Life*. Disco, funky and melodic: It's another one for my bag. Vocal driving and bass movin'—it's another classic. Check out Kaskade in Salt Lake City on Nov. 27 @ *Club Naked*. See ya there.

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28 no star jazz  
29 g-13  
30 daniel day trio  
31 baby shakers





# DJ Shawn Phillips

By Nick James

[nickjames@slugmag.com](mailto:nickjames@slugmag.com)

Having personal experience in and with the DJ culture of Salt Lake City, there is one name that continues to come up in conversations. Nominated for a Grammy for writing the song "Alright" for Richard Humpty Vision featuring Devone and voted as "America's Club DJ of the Year" in 2000 at the WMC (Winter Music Conference) by record-label vote, **Shawn Phillips** is the godfather of the Utah dance music scene and the DJ community. This native of Provo, Utah, has become the DJ/producer he is by being exposed to dance music and the underground culture of San Francisco in the early 80s. He is now considered to be one of Utah's premier club and radio DJs—spinning everything from house, jazz, hip-hop and soul.

Not only is Shawn one of the most wanted club DJs in the Salt Lake Valley, he is also the 10-year (in October) resident of VYBE, a weekly radio show featuring the sounds of the underground music scene, on the popular radio station ZHT 94.9 every Saturday night, from midnight to 3 a.m. When asked how does one go about getting such an opportunity—he said that he negotiated a deal where he would do the required Top 40 remixes [for playing during the station's daytime schedule], if only he could have a Saturday night show of his personal favorite style—house music.

His most recent residency is Thursday nights at *W Lounge*. Though he loves playing in this smaller venue, especially because he and his associates can spin the styles they love, SLUG was curious as to what are some of his favorite shows he has played? He mentioned, "It's hard to say—everything has a different vibe. When I played the *Vortex* for the first few times, I was supposed to be playing techno, but I was sneaking in **MAW** (Masters At Work), and no one knew the difference. (laughs) Maybe in New York at *Club Vinyl* with **Louie Vega** (from MAW) or with **Ralphie Rosario** in Chicago, at *Red Dog*."

House being his preferred music style, Shawn and his partner **Dave Altamirano** have created *Dawn Town Music*, the name in which Shawn and Dave produce music together. Their most recent celebration is an LP (on *Mapdance*) released in Switzerland, titled "feels good to be good," which features a live 12-piece jazz band in a Chicago Latin, jazzy-house style. Compared to **Kerri Chandler** and *Masters At Work*, we asked why they

didn't release here in the states. It's because the duo chose to market it in a place where they knew it would do well—Europe. "In America we're fed the Beatles, trance or anything from the UK and we consider it cool, but in Europe, they took our style from ... say **Frankie Knuckles** and the warehouse dance music scene and embraced it. The best example is the current trends and even the economy. Music style is going totally back to an 80s sound—but that 80s sound depends on where you're from. Old-school in Utah is **Depeche Mode** and **Nine Inch Nails**, but old school in Europe is American disco."

As a veteran of the dance music industry and having experienced with almost every well-known DJ/producer, SLUG was curious to what Shawn would give as advice to young and growing DJs. What options are out there and what does one have to do to achieve these career opportunities? "Salt Lake is a little different, it's a smaller market," Shawn says. "In San Francisco, the competition is fierce. A couple hundred DJs of the same style in a condensed market—some say San Francisco is the DJ mecca of the world. "But the best advice is, practice! Practice and make tapes, hand them out to everyone and have people critique your recordings. Watch other DJs, begin by mimicking what they do, then turn it



Left to right:  
1. Dave Altamirano (Shawn's partner DAWNtown Music)  
2. DJ Shawn Phillips  
3. Andy C "MR Ibiza"  
4. Grant Nelson ( Swing City UK)  
5. Grants Wife

Photo credit Angela Saxby @SLUGParty.com

into your own style."

To end, Shawn has a great sense of humor and much to share about DJ culture, especially his knowledge about what is happening with the industry. A great point brought to his attention was, how do you feel when people say you're not going to make it playing house or drum & bass or anything that's not Top 40? "When people say that to me, like club promoters or other DJs, it makes me angry. Dave and I laugh—if we want to test a track with a record that really hasn't been broken, we'll play it here [Salt Lake City], and if the people hate it and walk off the floor, then we know it's a good track. Their [people of Utah's] tastes here are not of that genre. We'll send the same track to someone in New York and the next day, they're calling us back saying, 'Damn, this track is awesome!'" Shawn wanted to say that the greatest support he has found is from his wife Gloria and Dave Altamirano (his partner). You can check the sounds of *Dawn Town Music* online at [www.dawntownmusic.com](http://www.dawntownmusic.com)



# Glitter Gutter Trash

By Ryan Michael Painter  
rien@davidbowie.com

Perhaps some of you have noticed the recent rush of Bjork DVDs infiltrating your local music shop. Call it a welcome invasion, a plethora of delight from one of the most interesting (and perhaps manic and emotionally rampant) musicians to ever roll out of Iceland. The expanded version of *Volumen*, a collection of her video shorts, is an absolute essential (those who bought the initial Elektra release can simply pick up *Volumen 2*, a low-priced companion that picks up where the original left off). Bjork has created some of the most interesting and experimental videos, most of which never saw the light of day on MTV. Visual concepts range from rolling around in the tummy of a bear, a comic-book-colored musical, and "All Is Full of Love" might be the most beautiful film ever made about robots in love. There are also a handful of live shows, some previously released on VHS, others appearing for the first time. These include an unplugged performance that shows Bjork in a fairly different light. We've also been promised live versions of each of her albums and, considering that Bjork tends to rearrange quite a bit for her live shows, they're sure to be brilliant companions to the original albums as well as an alternate look at songs you've come to love.

## Clan Of Xymox

### *Farewell*

#### Metropolis

COX's *Notes From The Underground* might have been a success in terms of money made, but it was certainly a disappointing release considering how solid their previous album, *Creatures*, had been. *Creatures* is often hailed as COX's follow-up to their self-titled debut and, as such, *Farewell* should be considered the third act in the trilogy. "Farwell," "There's No Tomorrow" and "Cold Damp Day" are solid club spinners swimming in heavy atmosphere and pulsing in electronic beats. But it isn't in the club-favored tracks where this album shows its strength. Starting with "One More Time" and continuing on through its end, *Farewell* reveals a more focused but still vulnerable Ronny Moorings that have kept the original releases vital.

## Kill Me Tomorrow

### *Skin's Getting Weird*

#### Gold Standard Laboratories

While *Suicide* is often credited for being a driving inspiration behind the multitude of synthpop duos of the 80s, they have a whole lot more in common with *Alex Empire* than *Marc Almond* and *David Ball*. On *Skin's Getting Weird*, we find a rock band that has taken *Suicide*'s destructive chaos and used it for their benefit. They even cover "Ghost Rider." However, much like the reformed *Suicide*'s

*American Supreme* album, this 6-song EP comes across as clumsy rather than revolutionary.

## Margo

### *The Catnap*

#### Tsk!Tsk!

Margo is a collaboration between a French collective of minimalists, fashion designers and hipsters à la *Gus Gus*, and their cat who woke up one morning and decided that they should be a band. They've got the cool down, sly and full of self-worth, distant and chilled-out for your cocktail-sipping pleasure. They'll stir up their own hype, pose for the cameras and drop a few names of the musicians who want to work with them, and then fade quietly into the background without making a substantial contribution.

## Hungry Lucy

### *Glo*

#### Hungry Lucky

Perhaps you saw Hungry Lucy's low-key performance at this year's *Dark Arts Festival*. Granted, they aren't overly enthralling live, but their music is far from boring despite the downbeat tempos and whirling, internationally-flavored synths layered under dazzling female vocals. The album could use some more up-tempo breaks along the lines of "Fearful," which clearly demonstrates that they are just as capable of producing a catchy pop number as they are at musing about loss and insecurity.

## Black Tape For A Blue Girl

### *With A Million Tear-Stained Memories*

#### Projekt

Black Tape For A Blue Girl's *Sam Rosenthal* has done wonders for many bands with his lovechild, *Projekt* records. Despite this fact, I've always been a bit put off by the arrogance that Sam seems to have slung over his shoulder when it comes to his band. I always felt like they were second tier to many ethereal bands, including many who called his record label their home. Their live performances were often billed as major events and tended to be entertaining, but my spectacular expectations were rarely met. Pushing that aside, however, the truth is that BT4BG have crafted some wonderful, slow-burning music over the years. *With A Million Tear-Stained Memories*, a 2-CD retrospective that stretches back into the mid 80s when ethereal music tended to be something flowing out of 4AD care of *Dead Can Dance* and strands of *Cocteau Twins*, is evidence of this. Disc one is full of the angelic voices you'd expect, whereas the second disc is more barren, focusing on instrumental tracks. Every fan of ethereal music should own a BT4BG album, and if it's just going to

be one, I highly recommend this one. It serves as a history lesson as much as it does a celebration of one of America's longest-lasting ethereal bands.

## Super Furry Animals

### *Phantom Power*

#### XL Recordings

With the *Rings Around The World* album and DVD, Super Furry Animals charmed a host of critics with their electronic folk-rock à la the *Flaming Lips*. *Phantom Power* is easily as good as their previous effort, and fans should rejoice. In fact, it might be better, simply because it doesn't have a guest list to clutter its pages and the production isn't quite as polished, giving it warmth that was previously missing. Though they're not the most brilliant band and will probably never be, expect this to be on many critics' "Best Of" 2003 lists. For reasons of taste, though, they won't be on mine.

## Soundtrack

### *28 Days Later*

#### XL Recordings

Rarely are scores given the credit they deserve for the role that they play in setting the mood of a film. *28 Days Later* is a film that overemphasizes its score to a haunting, brilliant effect. *John Murphy*'s soaring collaborations with *Perri Alleyne* on "Jim's Parent's (Abide With Me)" and "Taxi (Ave Maria)" alone capture the essence of emptiness with a sense of tenderness that cradles you while breaking your heart. The rest, including tracks from *Brian Eno*, *Grandaddy* and *Blue States*, is simply delicious icing on an already tasty treat.

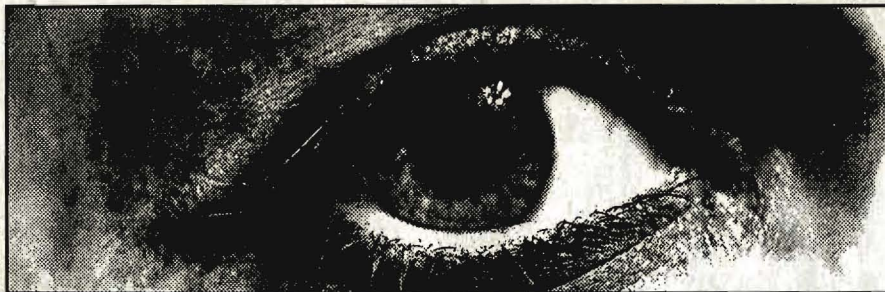
## Natacha Atlas

### *Something Dangerous*

#### Mantra

One-time *Transglobal Underground* vocalist (and subject of a *Love & Rockets* track) returns with her most schizophrenic album to date. *Something Dangerous* finds Natacha caught between her Middle Eastern heritage and just about every Western musical genre possible. The Middle Eastern numbers are wonderful, as are the electronic collaborations with *Andy Gray*. The tracks infusing a heavy hip-hop and R&B influence, however, come across as halfhearted. "Eye of The Duck" is the exception, and is imaginably the exotic-sounding hip-hop track that the *Neptunes* have been dying to record for years. "Who's My Baby" is simply dreadful, and tracks like it sadly make *Something Dangerous* merely a mixed bag from a rather fantastic performer.





# modus operandi

by oneamyseven

oneamyseven@kommandzero.net

photo by .ke

October is always a fun month with Halloween and the events surrounding. This particular October is going to be another memorable one. **KMFDM** will be returning to Salt Lake on Sunday the 19th at *Bricks*. In support of the latest album, *WWIII*, the band famous for singing about themselves and tearing up the stage is back. Only a few days later on Wednesday, the 22nd **Front 242** side-project, **Male or Female**, will be playing at *Sanctuary* with New York's notorious danceable noise project, **Terrorfakt** and Harsh Electro from Germany, **E-Craft**. The release of Front 242's *Still & Raw* EP and full length album, *Pulse*, came as a surprise after a 10 year studio absence. Industrial pioneers, **Patrick B.** and **Daniel Codneys** of Front 242 have also been focusing on the new project Male or Female. If you haven't heard Male or Female yet you are in for a treat with their intense live performance. It's truly great to have these industrial acts that paved the way still doing what they do best.

During the week of Halloween, *Sanctuary* will be celebrating each night with costume contests, prizes, and more. Check out the *Sanctuary* website for all the details.

[www.slcsanctuary.com](http://www.slcsanctuary.com)

## Top 10 for October

1. ohGr - *Sunnypsyp*
2. Hocico - *Disidencia Inquebrante*
3. cEvin Key - *The Dragon Experience*
4. Perception Cleanse Perception - *The Muse*
5. Interpol - *Turn on the Bright Lights*
6. Male or Female - *Invented Scenes/Naked*
7. E-Craft - *Electrocution*
8. Terrorfakt - *Deconstruction*
9. Kraftwerk - *Tour de France 2003*
10. Icon of Coil - *The Soul is in The Software*

So far this year my favorite albums have been from artists we expect the worst out of since they have been around forever and are assumed to be "burnt out." cEvin Key's third album, *The Dragon Experience* is among those exceptional artists we've known and loved for years. The 11 tracks were composed during the *Bites* era of **Skinny Puppy** and the sound is certainly reminiscent of that time. Certain moments remind me of **Download** with a hint of **Doubling Thomas**. "Shortwave Connector" starts the album with a melodic serenade then flows the mood into "Diagnosis". "Destructor Beam" could be a missing track from *Bites & Remission* - as could several others with the sampled talking underneath the music. With the help of **Ken Marshall**, Key finally releases the third in the cEvin Key trilogy. *The Dragon Experience* was a name Key wanted to use for a project even before **Skinny Puppy**. Even after the disappointing *Music for Cats*, Key has proved with both *The Ghost of Each Room* and *The Dragon Experience* that he pure genius.

*Disidencia Inquebrante* comes just in time to celebrate Hocico's 10 year anniversary. Hocico has been consistently flawless since the first release, *Odio Bajo El Alma*. One can expect the typical demonic vocals, wicked melodies and harsh electronics. These "two angry survivors" of the torment from the violent and oppressive Mexico rip it up with dancefloor smashers like, "Ruptura," "Ladykiller (In cold blood)," and with the new and improved, "Silent Wrath (I break)." As an angry survivor of the oppressive Salt Lake City I feel a strong bond with this 5 track EP.

Almost every time I get a CD from a Salt Lake artist I am blown away. *Perception Cleanse Perception* (PCP) is the solo work of K. Cazier, half of **Little Sap Dungeon** (LSD). Three intense tracks, unique in their own way, make this an excellent listen. With grating, distorted vocals over heavily sampled dark electronics PCP satisfy ears of Hocico and **Suicide Commando** fans. "A letter from the bottomless nothing" is my favorite track with beautiful contrasting piano and white boy rapping -yo!

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# WASTED LIFE

B7  
DAVE BARRATT

Hey punkers, thanks to everyone who came out to the **Caustic Christ** and **Municipal Waste** show in September. Caustic Christ told me they had more fun at the show in Salt Lake than the one in L.A., and those fuckin' thrashers in Municipal Waste said they would be enchanted to return to our fair city and regale us again with their ballads of mutant zombies clashing in a post-apocalyptic warzone.

Your next chance to purge any fake punk or sweater rock you've accidentally ingested will be on Thursday, Oct. 26. **Phobia** (Orange County, Calif.) and **Cripple Bastards** (Italy!) will play at The House, 1254 E. 500 S., at 8 p.m. Both are absolutely legendary grindcore bands who've been honing their art for 14 or more years and keep getting better. Locals **Taught by Birds** and **All Systems Fail** will also play. Should be a good time for punks and heshers alike.

## AUTONOMIA

### *Escapando al Silencio Impuesto* *Discografia 1997-2001* CD

Autonomia is an anarchist hardcore band from Peru. They've been together since 1989, with *Escapando al Silencio* being a compilation of their songs from 1997 until now, and I really think they are a perfect hardcore band. Their music is fast and thrashy but still maintains an element of melody. It's not so thrash that it sounds like a badger fighting a raccoon in a garbage can, but not so melodic that only a 15-year-

old pop-punk kid would like it. It's raw without sounding like a wall of noise, but poppy without sounding wimpy. Released by Salt Lake City's own Jornalero Records, in cooperation with punks from around the world, you can get it by writing to Jornalero at P.O. Box 228, 869 E. 4500 S., Salt Lake City, UT, 84107, or by e-mail at [copetesjornalero@hotmail.com](mailto:copetesjornalero@hotmail.com).

## OUR WAR

### *If You're Not Now ...* CD

Imagine that, a straight-edge hardcore band that actually sounds like a straight-edge hardcore band instead of a fuckin' emo kid vs. tropical gorilla vocal freestyle battle with Morbid fuckin' Angel and Eddie Van Halen playing in the background. Our War sounds a lot like SLAPSHOT, with burly-yet-understandable vocals, killer breakdowns and just a tiny hint of metal in the guitar riffs, like JUDGE. My favorite part is their militant straight-edge but *funny* militant straight-edge lyrics like "I guarantee a fight or two, when your shitty band comes through ... come and dance in a pit of glass, we'll see how long you fucking last!" How about the song "12 Steps," about recovering alcoholics, where the chorus is a simple "Twelve steps...on your neck! Twelve steps...on your neck!" I don't know whether to laugh or mosh-up my living room. Find out more from Deranged Records at P.O. Box 543, Station P, Toronto, Ontario, M5S 2T1 Canada, or visit [www.derangedrecords.com](http://www.derangedrecords.com).

## UNCURBED

### *Chords for Freedom* CD

Out of every hardcore punk band past or present, *Un-fuckin'-curbed* is one of my favorites. From the land of Sweden, where I imagine there are probably more 30-or-older punks than anywhere else in the world, some members of Uncurbed have been playing in hardcore bands since the early 1980s, or longer than most other punks have been alive. It only makes sense that they convey a purer form of rage than younger punks ... they've had so much more practice. Even though their Motörhead-meets-Discharge sound is instantly familiar, they've been at it so long they have songs that Motörhead circa 1978 or Discharge circa 1981 only wish they could have written. This is so fucking good it makes the hair on the back of my neck stand up. Rad lyrics too, like these ones from the song "Container Punk" translated from Swedish: "In my container with four wheels, I'm rolling around and don't know shit ... Living on trash that's in my home ... Once a week a truck comes by ... and empties out my home and my whole fucking life." Uncurbed is one of the few current hardcore bands whose music is as timeless as any of the classics. Their three full-length records that came out before *Chords for Freedom* are equally superb, and you can get them from Sound Pollution Records at P.O. Box 17742, Covington, KY, 41017, or go to [www.sound-pollution.com](http://www.sound-pollution.com).

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## Death by Salt update October 2003!

Hey everyone, SLUG just wants to say thanks for your patience. The judging process for Death by Salt is taking a little longer than initially planned.

We're already halfway through our 205 tracks, though—about 20 hours of listening pleasure. SLUG will probably make final decisions by mid-November, and will let every band that submitted know whether they made it or not. We can't make any promises, but tentatively project a release date by the end of this year.

Thanks again SLC bands!



### Lotus, *Self-titled*

"West Side Power in the House!" shouts Lotus in "West Side Power" against a background of funk-rock. Salt Lake does have a whole West Side-East Side thing going on—why *not* sing about it? Harmonica chimes in during such numbers as "On This Road" and "Remember Today." Reggae grooves break in from time to time à la Sublime, as in "Please." "4 the Glory" mixes funk and hip-hop. Lotus gets slow with requisite love ballad "Cuz I Luv You." The vocals manage to stay in pitch. The drummer keeps time. The guitars play through distortion pedals. The effect is unpolished, grungey rock, and for a weekday at a local bar, it's perfect!



### RealEyes, *The External Perspective*

Not only is this the best hip-hop-based album to ever come out of Salt Lake, it is one of the best local CDs I've heard in my two years of doing this column. Complex vocal rhythms and rhymes interweave and coil impossibly over warm, organic jazz complete with rich, stand-up bass, mellow, strutting jazz drums and bright touches of guitar. There is some phenomenal musicianship on this album, with Scotty Hacker on drums and percussion, Andrey Erickson on "basses" and Willis Clow on "guitars." E-Bay is the vocalist, and he hosts a great show on Friday nights at KRCL, among other things. "Train of Thought" sounds like a freeform poetry reading wound in with piano and trumpet; it's soulful, slower, more experimental and stream-of-consciousness than the rest of the album. The production is great (recorded at Counterpoint). This sounds like a national CD. I'm kinda ashamed I waited so long to review it.



### A. Vanvranken, *Flow EP*

A. Vanvranken is like mellow, warm industrial filtered through molasses, so it comes out sloooooow. Keyboard sounds lurk under voices from movie samples, giving that contrast that industrial songs utilize often, and that is effective here: the warmth of homo-sapien vocals over the eeriness of cold machines. The twist here is this industrial is not so machine-like; it's not so impersonal, yet it still leaves you with a sense of darkness. It's spaced-out, quite simple and moderately hypnotic. Everything is well-mixed and crafted. A borderline DJ feel surfaces in "Rut," and the female chanting in the background of "Morning" is cool. This is what Hal would've listened to in *Space Odyssey 2001* for "entertainment" and company during those long, cold, lonely nights in space if he's succeeded in killing off the crew.



### Red Bennies, *Watch Your Language*

This is a limited-edition four-hit selection from The Red Bennies' live show on KRCL from June 11, 2003. Named after KRCL's no-profanity-on-the-air policy, it starts with the "molten" (as Ms. Jarvis puts it) rocker "Another One" and continues with my favorite new Red Bennies song "Thus, It's Frozen"—slow and slinky. "There's a special place in my heart for liars like you," Payne sings, and you have to hope he's not singing about you. "Hey Baby" mixes guttural guitar, Terrence's classic-rock keyboards and a killer riff near the end, while

"I'll Bend You, another rocker, volleys Dave's visceral vocals against Paul's growly backups near the end, putting the Wimbledon to shame. The cover is awesome, making the Red Bennies look they just stepped out of a 70s gangster-and-cop sitcom complete with cordoned-off boxes like The Brady Bunch. Yes!



### Her Blacklist, *Live on KRCL*

Your favorite improv instrumentalists with hearts of darkness and big-ass amps that make up for ... I mean, that make for great music, are back, this time with this column's second live KRCL offering! Navigation: 1 minute: A dreary fuzz reigns with a lonely string plucked periodically. Cymbal taps begin like eerie raindrops. 6 minutes: The drums come in full throttle. 7.5 minutes: Fully rockin'. 9 minutes: Dirty, gritty riffs. 10.5 minutes: Sad, stained resolutions drop through the air like lead weights. 15-16 minutes: The mid-night splendor that is Her Blacklist unfurls. 22 minutes: Slowing down ... 25 minutes: Voices. 27 minutes: Monster riffs roll forth like the apocalypse. 35 minutes: All is quiet on the surface of the moon. Asteroid dust floats through the thin air. 37 minutes: Everything fades away. 48 minutes: Weird backward sounds. 58 minutes: The steady pulse of black blood in a black heart. Over 60 minutes: The song ends. And they let this on public radio, too.



### The Rodeo Boys, *Same as Cash*

The Rodeo Boys deliver the most sarcastic, funny lyrics and musical concepts, like adding disco at the end of "Old Clothes," with utter deadpan skill and without becoming obnoxious, which is no mean feat. It made me laugh aloud. At least twice. They aren't a joke band, like, oh, Poopie D and The Salt Lake City All-Stars or Mr. Fabulous (or did those bands not consider themselves joke bands? My bad!), but they are funny, like an indie-rock version of Tenacious D (not alt-country—ignore the name). Here comes the TRS backlash. The Rodeo Boys' music is almost ... pretty? ... at times, as in "Orthodox Stance" and "Epic," which has a slight Modest Mouse sound in the rhythm of the voice and guitar. The best line of the album is from "Wet Denim," and I'll give you a clue: It's about salad.



### Eddie Scratt, *Alone single*

Eddie is a local artist. He just had an opening reception for one of his art exhibits in New York that was attended by about 600 people. He didn't go. Neon pop-art is all over this CD's booklet, which is pretty damn brilliant. In his single, "Alone," Eddie mixes a gin-and-heroin vocal rasp that reminds one of Iggy Pop on one hand and a way slowed-down Lemmy on the other. On a third hand, it reminds one of Chris Farley when he whines, "In a van! Down by! The river!" Chris Farley is dead! I keep forgetting! Anyway, the music is arty trash-rock and unapologetically dirty. A great debut by a local artist-turned-musician.



### Hudson River School, *Self-titled 3-song single*

I admit it: I got tired of emo about five minutes after it started peeking out from the underground five years ago. However, even I can tell that the way Hudson River School delivers emo is phenomenal. They also just keep getting better—this CD is their best release so far. Again, I malevolently loathe the most emo, but it is pretty incredible that HRS is not signed to Jade Tree by now and aren't as big as Deathcab, Dashboard or Jets (to Brazil, that is) yet. Catchy, tight, smooth, radio-friendly tunes burst forth with sharp, clear vocals, and HRS prove they have the ability to plumb deeper with the darker "Straitjacket." "I sense the walls are caving in, I'm sinking. I'm jaded, I'm frustrated." Think an emo-fied "Danger Zone." That's a compliment. The Bon is hot!!!



# Killing Joke

By Kevlar J



"Mark Out the Points / Build the Pyre / Assemble Different Drummers / Burn Burn, Burn Brightly / Hold Me In Your Arms" (The Death and Resurrection Show).

Bursting out into the punk, post punk scene in 1978, **Killing Joke** bombarded the senses of many listeners with their metallic guitar riffs, reggae-dub bass lines, tribal drumming and apocalyptic lyrics. Delivered by **Jaz Coleman**, (singing and keyboards), **Geordie Walker** (guitars), **Youth** (bass) and **Paul Ferguson** (drums), their music transcended many musical scenes. Whether it was punk, heavy metal, gothic, industrial or new wave; many people who experienced the throbbing juggernaut sound were captivated and became loyal to the band for many years. Today, after 25+ years, 10 diverse albums, and several line-up changes filled with lengthy layoffs, the group has reformed and released a new self-titled disc. Critics and longtime fans have claimed that this latest release is arguably the groups best.

"My Values Altered / I Was Looking For Peace / I Was Tired In the Lands Of the West / I Had To Get Out" (**Pilgrimage**).

During my phone conversation with Jaz Coleman I inquired as to what made the band take a seven year hiatus after the release of their last album, 1996's **Democracy**. "We all have so many other things that go on in our lives. I see the guys in Killing Joke about once a month. I'm personally involved in my studies of theology, history, as well as my composing of symphonies, my family, and becoming ordained as a Gnostic priest." I explained how I had seen on their web site, [www.killingjoke.com](http://www.killingjoke.com), a quote by Jaz explaining how he had felt the time was right for the group to record the new album. "Right" he explained on the phone, "it was a part of astrology and history in that decision. Whenever the events of a year are really chaotic and fucked up, it seems that Killing Joke needs to be out there confronting it. Astrology figures into it because the energy that is around; the building up of it, marks the coming together of us coming together and making music and playing."

"Five Corporations / Earn More Than Forty Six Nations / Corruption at the Highest Level / Man Made Hell and a Man Made Devil" (**Blood On Your Hands**).

Concerning the war in Iraq, a lyrical subject on many of the new album's songs, Jaz explained, "I don't believe in war. It does not figure into my spiritual beliefs. Except in self-defense, I would have fought in World War II. However, I do not believe in attacking other countries. Especially when it comes under the pretence of liberation. These corrupt lying politicians should just be honest and say that it's not a so-called war on terrorism, but a war for resources. It is the belief by these politicians that if we do not take these resources now, some other fucker will."

"Music For Pleasure / Music To dance To / Music To Move / This is Music To Move To / Do The War Dance" (War Dance).

Jaz elaborated on how **Dave Grohl** of the **Foo Fighters** and **Nirvana** fame became involved with the record. "The original plan was to have three drummers, but when Dave heard of it he jumped all over it and wanted to play the whole record. It was a great time, we got completely smashed in the studio. Dave is a great guy, very sincere and honest. He has a spirit that when I met

him, I felt an immense connection with him, a soul brother." I wondered about why Dave's drumming technique on the record is so similar to original Killing Joke's drummer Paul Ferguson's style and whether it was intentional. Chucking, Jaz explained, "Killing Joke has such a distinct sound. We have always had tribal drumming, based on Celtic and African drum work, as the backbone of our music. Dave just naturally wanted to fill that role."

"Well Take It Easy / While the World Goes Crazy / As It's Just Another Day / And Our Pockets Are Empty / But We'll Live Like Kings and Queens / Hear the Choir Of Noise Sing" (**Kings and Queens**).

Jaz informed me Dave Grohl does not play the drums when the band plays live. That duty has fallen to **Ted Parsons of The Swans**. "Raven is playing bass and singing backing vocals, he played on five previous Killing Joke albums. Youth could not play the tour, he is too fat (laughter). His family and wife commitments were there. Our sets are usually about 1 1/2-2 hours long. We try to cram a lot of past and current material into the set. Raven can play a lot of the old songs, him and Youth both played on the new disc, so he is able to do it all." I closed out the interview with the fact that the bands latest single, "Loose Cannon" is their biggest hit ever. "I feel nil about it, nothing," Jaz elaborated, "We are not in it for the money. We could care less, really. We make this music for ourselves. The need to play music and get up on stage is in me and my bandmates. Recognition? That is great that more people know who we are now. I knew it would happen eventually, after 25 fucking years, I knew people would tune onto us. (laughter) Just tell the people in Utah that we are coming. Tell all the Killing Joke fans in the United States that we love them and wish them well. We will be there soon to partake in some rambunctious revelry. Indeed they will."

Don't miss Killing Joke  
Thursday November 6 at  
Club DVB





**Joby J. Ford**, lead guitarist and main songwriter for **The Bronx**, is not in the peachiest of moods when I call him for our interview, but you can't exactly blame him. The Bronx just got their new (parked!) van totaled the day before by a reckless driver.

"We were going to say 'Fuck it,' forget the tour and go home, but **The Distillers** turned their bus around, picked us up, and we're sharing their gear with them," says Ford.

bailed by candy. The sound of a crushing, bewildered rage flailing in every direction assaulted our ears, an honest rendering of acute pain brought to sonic life. You could call it raw, sneering rock, or the toughest garage you've ever heard. It wasn't so much that The Bronx were doing anything so utterly new, it's that they were doing it with a level of intensity and power so very rarely encountered.

The Bronx's previous EP, *Bats!* has a blue

So anyway, now comes the interesting part: why the correlation between music and baseball is especially potent for this band. Ford formed The Bronx about a year ago, and it was about a year ago that they played their second show. We'll just say their second, because their first will go down in the annals of history as just another one of a million other first shows ... played at a smoky, local hangout bar (in this case, the *Three of Clubs* in L.A.) to a handful of friends and maybe a relative

# THE ANSWER IS IN THE QUESTION: THE BRONX ARE FROM L.A. GET IT? BY REBECCA VERNON

They've been touring practically nonstop since the beginning of March (with great bands, mind you; The Distillers, **GBH**, **The Circle Jerks**, **Turbonegro**, **Supersuckers**, **Throwrag**, **Lagwagon**, **The Fleshies**, **400 Blows**, **Small Brown Bike** and

bat with a censorship bar over its eyes on the front. When asked if The Bronx are closet Goths,

**Matt Caughthran**  
(lead singer for The Bronx) laughs.

"No," he says. "That's just Joby's weirdness. He'll drink coffee and work all day until he loses his mind and then he'll come up with great ideas for cover art."

There's another interesting point about Ford's college days. For example, the fascinating correlation between music and baseball.

"I'm a very competitive person," says Ford. "Playing baseball is very difficult because your chances of winning are so low and so slim. I love that about it."

"There's a direct correlation [between music and baseball]," continues Ford, who studied classical piano at a young age for 9 years and cello for two, and who taught himself how to play guitar after high school. "The harder you work or the more you practice, the better you get. I think from my own experience, music is more competitive from the people that *put out* records, like record labels, but not really between bands."

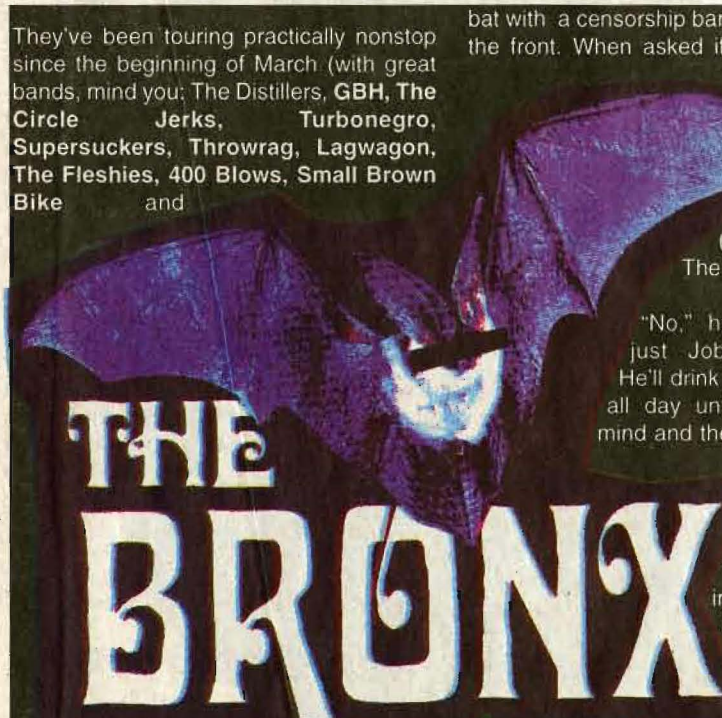
or two. But The Bronx's second show was different in that it was packed with A&R types from various record labels, thanks to some well-placed invites from Crush Media Management's Jonathan Daniel. After the show, The Bronx found themselves, Cinderella style, in the middle of a huge and somewhat annoying major-label bidding war. They were subsequently offered nine deals from major labels. They went with Island.

A lesser band, maybe a more naive band, might have been bewitched by all the attention, sprouted huge egos like evil spores and blown their advance (\$150,000) on blow, but The Bronx is Not That Kind of Band. They have their shit together. To say the least.

"The main thing is they tried to lure us with money," says Caughthran. "And they try to take advantage of the fact that most bands don't really know anything about the business side of music. Most bands are usually so excited to have giant labels after their band that they just go blindly into it. We had a lot of good help; we had a lot of good friends who kind of knew the business side of shit. We basically sat down and decided what we wanted as a band, down to every detail. You have to know what you want, because they'll throw all kinds of stupid shit at you, but probably half of it they're not going to do."

The Bronx also refused to play a showcase, those human sideshows where bands are flown in like so many pounds of flesh to a record label's headquarters to play a "show."

"It's way too fucked-up of an environment," says Caughthran. "It's terrible for bands to have to do that, because it's like a lab-rat type of thing. You're literally in a



**Rocket from the Crypt**, just to name a few). Joby's been the one to do most of the interviews, and he's getting sick of them. And more than anything, he's getting sick of talking about baseball.

I bring up baseball. Ford has a degree in graphic design, but he went to college on a baseball scholarship, which illustrates some interesting points. For one, it reveals Ford as the mastermind behind the cover art for The Bronx's self-titled debut, produced by **Gilby Clarke**, **Guns & Roses** ex-guitarist—a woman's sensuous fanged mouth with blood dripping down her chin in the shape of the band's name. Before SLUG knew anything about the band, we were attracted to the cover art and listened to the album like children



room that holds maybe 500 people and there's like 10 to 15 assholes sitting watching you."

"You don't want to think of music as a job, or a business," continues Caughthran. "It turns everything you love about it completely around into something nervewracking and shitty. I mean, you have to have a business side to music, but I think there's a right and a wrong way to go about doing it."

So why would a band who's so savvy about the more slimy side of the music industry even want to sign with a major?

Says Caughthran, "We went with the majors because Island was the best label for our band. If there was going to be an independent record label that was going to put us at the top of their list and help us get our shit out there and work everything for us, we would've done it. But there wasn't."

Said Tweedy (drummer) in a September cover story interview with *AMP*, "I think people get mired down by the whole indie rock cred and the scenester points bullshit."

The Bronx have a pretty damn thankless past behind them. Both Caughthran and Ford were born into families that were far from rich. Later, they struggled to make ends meet in L.A.'s seedy ghettos. Everyone in The Bronx have been in other bands—none of which sounded like The Bronx—for years.

"Nothing ever happened to any band I've ever played in or started or anything like that," says Ford. "And then, our singer and I were playing in a band, which we still play in, and we wanted to do something a little different, with certain people I've

drinks called The Bronx Bombers complete with umbrellas.

Caughthran grew up in Pico Rivera, although he lives in Huntington Beach now—better beaches (he loves surfing). He grew up on **Neil Young**, early hardcore like **Bad Brains** and L.A. punk bands like **The Germs**.

"L.A. is a cesspool," says Caughthran. "It's got everything you want and everything you don't want. It's a great place. I love it."

Caughthran shares an aside about seeing a guy get shot to death in front of him and his friends on Santa Monica Boulevard about a month ago.

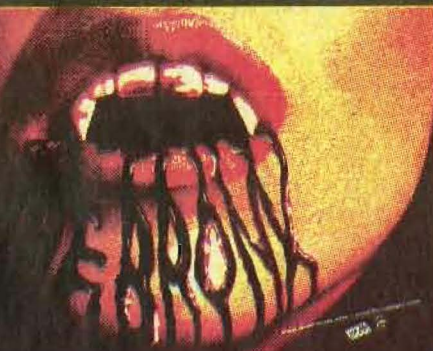
"These two cholos just pulled out guns and shot this guy eight times. They looked at us, and we thought, 'Holy shit.' We thought we were going to get shot. They ran away, and the guy was just laying there, riddled with bullets, pouring blood out of his neck. The cops came, the guy died. It was just fucked up."

Although he says you don't see tragic things like that happening every day, you have to wonder if growing up in L.A.'s unforgiving environment lent The Bronx their genuine angst. Their music bleeds with it.

"We're all pretty truthful guys," says Caughthran, who thinks he's a "terrible writer." "But coming from a personal standpoint, that's the only thing I can really write about—you know, what I've been through, and what's going on, and stuff I've seen happen to friends. I can't really write about fairy tales or anything. That's the thing; we're always going to tell the truth. If anyone wants to know it."

tion."

"Basically, what that means is that I was at a point where I realized that everything I thought was going to happen wasn't going to happen, because I was being a piece of shit about it. You trick yourself into thinking that things are going the right way, just



because you want to keep living a certain life. And it's just so hard to let go. I used to give myself wake-up calls all the time, but they'd never work, so finally it just comes to a point where a self-implosion occurs."

The Bronx are playing with **The Dwarves** for a few shows over on the East Coast, and then touring the U.K. with The Distillers. Then they're touring the East Coast again with **Poison the Well**. Then they're going to Australia. Then they're going back to the U.K.

Caughthran says he remembers playing Club X-Scape when The Bronx came through Salt Lake with Rocket from the Crypt several months ago.

"The club was like a Transformer," he says. "There were all these rooms, and shit everywhere and bleachers. It was really cool; we had a really good time. Afterwards we ate at Alberto's. I love Alberto's."

**'THESE TWO CHOLOS JUST PULLED OUT GUNS AND SHOT THIS GUY EIGHT TIMES. THEY LOOKED AT US, AND WE THOUGHT, 'HOLY SHIT.' ... WE WERE GOING TO GET SHOT.'**

known through the years. We got lucky we got signed, but if we didn't get signed, we'd still be playing in The Bronx, because it's what we like what we do."

Caughthran and Ford have only been to the Bronx once, when a record label wanted to meet with them. They got them some "nifty" T-shirts that said "The Bronx" on them and got wooed at The Bronx restaurant by Yankee Stadium, where the label bought them some nasty bright pink

Caughthran's favorite song off the new album is "Notice of Eviction."

"When I wrote that, it was a bad time for me. Everything was fucked up. I was being evicted from my apartment and going through a big breakup at the time."

Another standout track on the new album is "Heart-Attack American," where Caughthran sings, "There is no revolu-

Caughthran thanks me for interviewing him and says we'll have to hang out at CMJ in October. I hang up and think, maybe part of the rush of getting signed for a band is knowing that it was so hard to get there. But this is one band that didn't lose their heads in the rush...atleast not yet.

[www.thbrnxxx.com](http://www.thbrnxxx.com)



# John Darnielle of The Mountain Goats

By Fat Tony

"This probably isn't what you would normally listen to."

It was with those words that my editor presented me with the **Mountain Goats'** new album, Tallahassee, after receiving this assignment. Her statement, combined with the fact that I'm not usually the biggest proponent of folk music (or acoustic music in general), resulted in a little apprehension when I inserted the CD into my car's stereo a few minutes later. Within two minutes, however, I realized that those feelings were unfounded, as I was drawn into **John Darnielle's** (the only constant in the Mountain Goats) blackly humorous and sometimes grim narrative of a couple so self destructive, they can't even bring themselves to go their separate ways. He was kind enough to answer a few questions for me from his home in Iowa; apparently, he's been doing this shit for over a decade, and I was the only one who didn't know.

**SLUG:** What do you think of the music industry's recent crackdown on file sharing?

**John:** I think both sides of the debate descend into some unhelpful rhetoric. A lot of people who say, "I'm not gonna buy records if you won't let me file-share" weren't buying records to begin with, they were just file-sharing. And I do think that if that's how you get your albums and your complaint is that albums are overpriced, I don't think that's really entirely honest, especially with indie records that generally aren't overpriced. But at the same time, the music industry has been price-gouging ever since the invention of the CD, so they have nobody to blame but themselves for intentionally introducing a new technology with the explicit intention of overcharging for it. And then they're really surprised when consumers no longer feel like they ought to deal honestly with them, since they haven't been dealt honestly with. Personally, file sharing has done nothing but expand my listener base, so generally speaking I'm in favor of it. But when I find out that somebody considers himself or herself a big fan and has never actually paid a dime for my stuff, I'd be lying if I said, "Oh, great, at least he's listening!" I do this for pleasure, but I also do it for a living. If I can't get paid for doing this, then I can't continue to do it in a public way.

**SLUG:** Do you make music with your audience in mind or for personal reasons?

**John:** Oh, for my audience, absolutely. I don't believe people who say they make music for personal reasons. It's a public act. If you're making music for yourself, why do other people have to hear it? Really, I have stuff I've made for myself and that doesn't get released. But as far as going through the trouble and all the various problems that come with releasing records, and the whole public dialogue that engages you in, you're not doing that for yourself. It's more of a headache that it would be worth it if

was just for yourself. Maybe you write the songs for yourself, but you make records so that people can hear them and engage with them. And music has always been a big deal to me, especially when I was in high school; those records kept me alive.

**SLUG:** Why did you decide to devote an entire album to your "Alpha Couple" song series?

**John:** I've been thinking about doing a whole album of them forever, and I thought to myself, "Well, this would be in a bigger studio, with a main producer. And wouldn't it be kind of interesting to see how the characters would develop under those kinds of circumstances?" And I sort of felt this debt; when you work with the same characters for a long time, they really do take on a kind of psychotic life inside of your brain. And I wanted to see if I couldn't give them a little more texture and sort of maybe try and make their home at least a little fuller for them. I say that,

but at the same time I knew exactly what I was gonna do, it's not like I couldn't have said, "OK, you fixed all your problems, and it's a nice day for you guys." I wanted to spend some more time with these bad, unhealthy people.

**SLUG:** Do you see the Mountain Goats breaking away from cult status to achieve major label success someday?

**John:** You can't think about that kind of thing. I'm thinking about the work; all I think about is whether what I'm writing works for the people

who are listening to it, and if more people want to listen to it, that's great. Anybody who says it's better to play for a room with 10 people in it than for a room with 200 is either stupid or crazy. It's wonderful to play for large audiences and to be able to engage that many people. But once you're thinking too much about the size of your audience rather than the individual members of the audience who are already there, I think you're starting down a path that's pretty unhealthy. Would I love for lots and lots of people to love what I do? Of course I would, but that's not what I think about. I think about making good records that the people who are going to hear them will enjoy and will be able to spend a lot of time with and feel like it was time well spent. And of course I hope that number turns out to be a high number of people. Every once in awhile, the thought crosses your mind that, "Oh, it would be great if this song was incredibly popular," but you can't dwell on that.

I suppose John articulated it best: "The form something takes doesn't really say anything about its content."

This is especially true of his music, which must truly be heard before it can be judged fairly. If the CD doesn't satisfy you,

Catch the Mountain Goats at Kilby Court on Friday, Oct. 10th.





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# HOT FOR TIA

Another Interview by Dick Rivers

How do I introduce the new SLUG Queen? I sat around for a while trying to think of clever little quotes and stuff like that, but nothing seemed quite right. Finally, I figured that I could actually write two intros, so here they are:

1. For the lucky folks in attendance at the 3rd annual SLUG Queen Pageant, yours is three words ... *Hot for Teacher*.
2. For the unlucky bastards that missed it, you missed out! You unlucky bastards!

Tia suggested that we both get drunk and then get to the questions.

Stacey Adams gave me the idea." Well, she certainly did it justice. "I've never done anything like that before. I mean, I can grind, but it's a lot easier to do it to hip-hop or R&B. I never thought I'd be dancing to Van Halen. I was so nervous." She didn't look too nervous to me, especially when her skirt dropped to the floor. "That wasn't supposed to happen. I just wanted to pull it down a little. I was going to wear a thong, but didn't have time to change." I tell her that that was a damn shame, but the hot pants looked just fine. "You were totally checking out my ass!" Hell yes, I was. Contrary to popular belief, I'm not into boys.

We move on to how she entered the pageant in the first place. "My friends encouraged me. I saw Jenn (Nielson, former SQ) on the cover of SLUG and thought she was so hot and wondered how she got into this." Tia also admitted earlier, "I went in there for the free shit. I never thought I would win." Well, she won. "I promised my friends that if I got into that ring (of pudding), the other girl's top is coming off. Lisa (the runner-up) had really nice boobs. Wait, are you writing that down?" Yes, I was. And on that note, I had to know how it felt to be covered in pudding. "Oh my God, it felt amazing. I told my Mom about it and she went silent for a while. How often do you do that - get into a pool of pudding? It felt good."

Finally, I asked Tia how she felt about the Systematic Printing ad in the September SLUG. "When I read that, I thought, 'see her box? Are they challenging me? Why do they want to see me box? Then I read the bottom of the ad and figured it out. I knew that he wasn't getting away with this. I'm not bitter or anything, but he has some shit coming his way. I'm taking it as a challenge."

Come out and meet Tia, your new SLUG Queen, at all (OK, most) of the upcoming SLUG events.

Sounded good to me, so we spent a couple of hours drinking and talking, the basic getting-to-know-you type chitchat. We then get down to business and she says, "I feel like we're about to play strip poker." I reply that I have a deck of cards really close by and ... "I'll show you mine if you show me yours" she says with a laugh. This should be a good time ...

For starters, I needed some vital stats for the masses. I had Tia spell her full name for me. I still can't pronounce it correctly, but her first name means 'A night of joyfulness' in Thai. "It's Surattiya Sinthawachiwa. I almost signed up as 'Tia Sin' in the pageant because people butcher my last name all of the time." I don't believe it. "It sounded too much like a porn name, though," she says. And speaking of porn, how does she spend her free time? "I'm more of a night person. Besides having lots of sex ...". I interrupt by choking on my drink. Somewhere a dog barked. "Well, it's cheap! Going out and drinking all night is a lot more expensive." I couldn't agree more ... drink at home, have sex at home ... sounds like a nice evening to me. "I like to climb and camp. I travel a lot. When I was 16, living in Canada, I was a student pilot." I also wanted to know her status. Single? "I would say yes." Looking? "No." Wanting? "Wanting what?" I trailed off incoherently. Tia also told me her age, her measurements and where her piercings are located, but I'm keeping that to myself. Sorry.

OK, that was enough basic info for now—I had to know everything about Tia's *Hot for Teacher* talent at the SLUG Queen Pageant. She replies: "I thought that a striptease would be the easiest thing to do."

Pics By Dan Gorder



# SOUND AND VISION ZINELAND BY STAKERIZED!

You have to be a little crazy to start a zine. **Justin Wonka** (never did get his last name, for all I know it's "Sane") takes his obsession with indie and underground music to great lengths. He's driven across the continent to interview bands, works in his boxers and had the nerve to name his zine after a fantastical film, as if to say he's as wacked out as Willy. One thing he and his writers won't do is learn to spell. Go figure.

**SLUG:** How and when did you start **Wonkavision**? Why the name?

**JW:** I started the zine the summer after I turned 18. I cut my teeth in punk rock and this was my way of showing gratitude for all that I had gained. At first it was something to do between a few friends as a means of giving something back to the music scene but it quickly became my own personal mission. For a while I used it as a means to convey what I was feeling to a larger audience as a way of not only helping me deal with my own mishaps but maybe shedding some light on other peoples problems. I started a poetry/journal section between the music interviews and reviews and vented about the things in my life that didn't make sense and it caught on. Now many different people contribute to that section. That was the core reason for starting the zine. The name is obviously taken from a scene in *Willy Wonka & the Chocolate Factory*. I look at what this mag is today as an extension from that movie: pure imagination (with a hint of coffee).

**SLUG:** How are you different from other zines?

**JW:** Well we are more music focused then most zines out there. Then again I think we give more of a personal flair than most "magazines" out there. I'd say we are striving to become a more informative underground zine then a magazine. Magazines are well and good and serve their place but they also have sacrifices to make that I am not ready to make at this point. (i.e. putting the hot band of the moment on the cover). We strive to have a well-developed, thought provoking cover story every issue. Something that, A) You will NOT find in the mainstream media and, B) Something that a smaller zine would not have the time to come up with.

**SLUG:** What else do you cover besides music?

**JW:** **Wonkavision** is just a small offshoot of the blood and sweat exuded by musicians and artists in the underground culture. We are a reflection, a mirror of underground culture in the present day. We are a source for independent music and thoughts. The majority of the magazine is based around music. Inside a typical issue you will find interviews with bands, record label spotlights, artists spotlights, music reviews (i.e. punk rock, hip hop, indie rock, hardcore, metal, etc) as well as other reviews such as video games, books, DVD's, film & websites. We have approximately 5-10 column writers per issue who write about things such as the FCC & Clear Channel, baseball, getting harassed by Police, personal stories, political commentary, poetry, love advice and much more. Each issue is 92 pages in length with 12 color pages (and a glossy cover).

**SLUG:** What do you do with music coverage to distinguish yourself from other zines' music reportage?

**JW:** Just a couple weeks ago my best friend and writer, Andrew Wertz, drove to Winnipeg Canada to interview John Samson of the **Weakerthans** about their new record. John and Andrew hung out for a good three hours discussing the band and life. Earlier this summer, myself and ten writers and friends drove to Kentucky for **Krazyfest 03'** to write a story on the festival as well as represent

zine at the event.

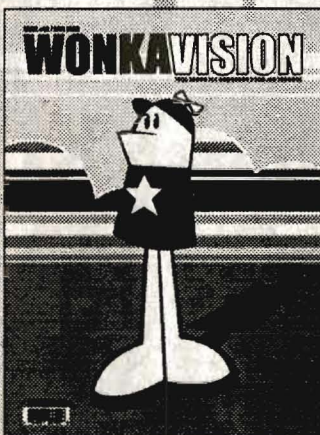
**SLUG:** How has **Wonkavision** changed since it started out?

**JW:** Haha, My family and friends actually believe me now when I say, "I'm working." It only took a feature in the Philly City Paper, an interview with the Associated Press and an appearance in a Mandy Moore Movie. I'm just kidding. I think to be fair the best way to answer that is by starting out by telling you how it has stayed the same. Like anything there have been plenty of lineup changes but there are only handful of people who have been here since the beginning. Whether it's **Elysa Stein** (who I started the zine with) designing a cover for me or **Brian Garner** sending me 50 record reviews from CD's he bought in a given month, the core foundation remains strong. Regarding how it has changed we have access to so many more bands, record labels and publicists then we ever did 20 issues ago which really opens up options for us. Much attention has been bestowed upon editing, design and writing in the past year since I started it as a full time "career". We now have four assistant editors, a music editor and two amazing designers on staff. Oh yeah, our circulation has quadrupled.

**SLUG:** What are some upcoming features that you are excited about?

**JW:** I'm most excited about our upcoming feature in Issue 23 done by my boy Andy Parks. I don't know the title yet but it's something like "Transition of Hardcore in 2003." It will talk about the devolution/evolution of hardcore with members of: **Bane, Integrity, 18 Visions, Snapcase, Earth Crisis, The Blood Brothers, The Dismemberment Plan, Shal Halud, Every Time I Die, Terror, The Promise, Thrice, From Autumn to Ashes, Thursday, Keith of Hellfest, Ryan from Hanging Like A Hex, Dead Kennedys (Klaus Fluoride), Sick of It All, Cursed, Stretch Armstrong, Dan Yamen, Walter of Youth of Today, Josh of Trustily Records,, Tony from Victory Records & More!**

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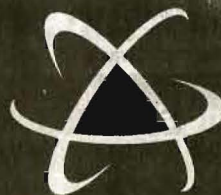
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## An Albatross

Ace Fu Records

### We Are The Lazer Viking

Fat Tony

An Albatross is a band whose lead singer found himself naked and unconscious at their very first show. An Albatross is a band who has played four shows in one day. An Albatross is an aural orgasm, a flurry of mechanical, jerky and discombobulated time signatures eclipsed by pseudo-melodies. The music is not unlike sitting down with an average American family in front of a TV during primetime—unquestionably short-attention-span friendly for an ADD-diagnosed society. The six-piece Philadelphia act have already made a huge impression with their live creative violence; following in the tradition of underground acts like **The Locust** and **Lightning Bolt**, they've amassed a dedicated fanbase who bootleg and file-share anything An Albatross-related they can get their hands on; recorded material, videos, even T-shirts. This 11-song, eight-minute EP also contains bonus video footage and an advanced multimedia section featuring video, text and other fun shit if you stick it in your computer.

## Avenged Sevenfold

Hopeless Records

### Waking The Fallen

Fat Tony

As befits the drama and darkness inherent in their songs, Avenged Sevenfold's (or "A7X") name is based on the Biblical story of God's wrath upon Cain for killing Abel: "Therefore, whoever slayeth Cain, vengeance shall be taken on him sevenfold." Despite the spiritual connotations of their name, A7X's music does not hinge on religion, but at the same time, they are converting many with their unique sound. Their sophomore release shatters metal's preconceptions and eschews punk's loud-fast rules for extended songs that push past the two-minute punk mark to the six-minute opus. Punk rock with melody, metal's white-knuckle intensity and powerful walls combine with unflinching lyrics and an epic spirit to make them stand alone. Self-described as "heavy fucking metal," A7X encompass an immense range of influences, garnering bands that are rarely listed in the same sentence together—**Slayer**, **Pantera**, **Metallica**, **Iron Maiden**, **Bad Religion**, **The Misfits**, **Queen**, **Guns N' Roses** and **NOFX**. This record will please the metal, hardcore and punk fan in everyone, but if you still want more, you can catch them at The Vans Off The Wall Club Tour on Friday, Oct. 17th at DV8.

## The Bevis Frond

Rubric Records

### New River Head

Stakerized!

They're relatively big in Britain, but you've probably never heard of them. The Bevis Frond, the creation of guitar hero **Nick Salomon**, made possible by the insurance payoff after a motorcycle accident, is classic English psychedelia, and proof that since the wussification of **Clapton**, there is still a Limey who knows his way around a Stratocaster. This reissue collects outtakes and demos for a snapshot of his initial vision in the group's 1990 debut. Songwriting has sharpened on numerous releases since, but his genius was already evident on gems like the extended guitar freakout "Solar Marmalade," ballad "He'd Be a Diamond" and "She's Entitled To's" sardonic stomp. Thankfully avoiding the white-boy funk in favor of English pastorals, "It Won't Come Again" might be a statement about the times in which this music was born.

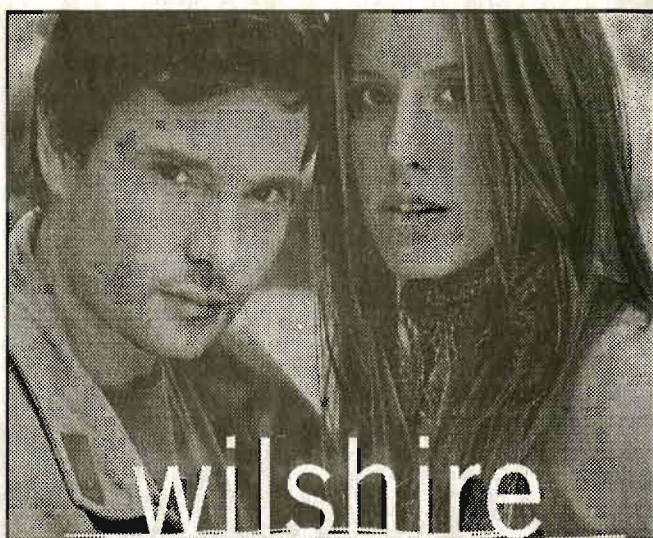
## The Bouncing Souls

Epitaph Records

### Anchor's Aweigh

Kavlar?

There is something nostalgic about *Anchor's Aweigh* and I don't mean just the music; nostalgic in the sense of growing up in a small town. Sensations like riding bikes on a summer day, playing kick-the-can, making out with neighborhood girls in a field, toilet-papering houses and staying up all night with no worries about the next day are all captured here. This feeling is nostalgia in a sense of remembrance, not longing. There are few punk bands that can capture that feeling while still retaining the fury of old-school punk. Music that gets the blood flowing and the fists shaken, while bringing the listener into a state of blissful Zen. Groups like **Avail** and **Hot Water Music** are pros at capturing that sound. On this latest Epitaph release, The Bouncing Souls work hard to achieve a nostalgic sound while mixing it with their **Rancid**-style oil punk. They come through on all 16 tracks with complete success. On what is arguably their best album, The Bouncing Souls hit all the right notes from start to finish. There is truly not one single bad song on this stellar release and that is quite an accomplishment in a scene full of cookie-cutter punk-pop bands. So grab some vodka lemonade and sit on the patio while listening to this disc and reflect on the lessons of youth.



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Victory Records

Everything Is Beautiful When You Don't Look Down Kevlar7

The good things about Glasseater are their excellent use of hardcore power riffs and their ability to shift progressions naturally without sounding awkward. The bad thing about Glasseater is that they waste their powerful scream-core sound with the use of a nasally-voiced emo singer who uses cheesy lyrics. The lyrics consist of the usual whiney, "Why did she break up with me?" and other subjects about "confused" teenage angst. Hey kid, drink a beer, smoke a bowl and jump on a chick; it will be okay in the morning. Glasseater's first disc was engaging due to its alternate emo melody versus hardcore aggression. On this disc, they tone down the hardcore, the screaming vocalist is either absent or barely noticeable on the songs, and they push the saccharine to the forefront. That sucks. In the end, this ridiculously titled Glasseater disc fails miserably due to its lack of effort to make something different within the genres. Moreover, instead of making something spirited and engaging, they just continue to leap on bandwagons and write another tired and clichéd album. Sad, indeed.

**GuFF**

Go-Kart Records

**Engine Trouble**

Fat Tony

Don't know GuFF yet? You will real soon. GuFF's brand of pop-punk is a fast blend of melody and speed, thick and intense in delivery, with no tricks or gimmicks to speak of. They sing high-energy anthems for disgruntled youth and raspy, to-the-point vocals and intense guitars. They epitomize the working class, singing songs relating to personal relationships and the trials and tribulations of life. Based in their hometown of Athens, Ga., they have played over 500 shows across the U.S. and Canada since their inception in 1999. This rigorous touring schedule has earned the band tons of great friends with whom they've shared stages, like Bigwig, Atom and His Package, the Mighty Mighty Bosstones, Citizen Fish, Agnostic Front, Dynamite Boy, Flogging Molly and Sum 41, just to name a few. Of course they have no plans to slow down anytime soon—the more time that passes, the harder they work and the faster they rock. At The Zephyr this month.

**King Creosote**

Domino Records

Kenny and Beth's Musikal Boat Rides Stakerized!

The moment you hear this album's gently unwinding cascade of notes released from the instruments as though poured out of some exquisite decanter, you will realize that this is music from some faraway fantastic land, not on any map but inside these minds. "I'm a dedicated homeboy," Kenny Anderson croons, and you can picture the Northern England cottage in the middle of the woods; perhaps Badly Drawn Boy lives down the lane. "Do my ears look like they're painted on?" he questions. The answer is obvious: With music like this, ears are for listening, being affected by what they hear and letting yourself be taken on a 'musikal' journey by this vessel to get lost ... and found.

**Jeffrey Lewis**

Rough Trade

It's the Ones Who've Cracked That the Light Shines Through Stakerized!

You may have heard of Lewis' main project, the New York band **Moldy Peaches**, and this is, for all intents and purposes, an MP joint. The scrawling cartoon character covers and the scrawling lyrics over acoustic accompaniment that sound made up on the spot are the stuff of which indie critical raves are made. Who am I to buck the trend? "Back When I Was Four" looks "back" on his imagined old age as a comic book hero. A fable about people who heard another of his songs mentioning acid and then offering him some illustrates the Möbius-like nature of these ditties. And "You Don't Have to Be a Scientist to Do Experiments" reveals the smarts behind the seeming naïveté.

**MC Honky**

Spin Art Records

**I Am The Messiah**

Chuck Berrett

I am unclear on the true story behind MC Honky. The press release claims that he is some reclusive sound engineer in his mid-fifties. I have been told that it is "E" from the rock group Eels. Regardless, this is a huge jumble of bizarre samples, hip-hop beats and obscure vocals. Some of it is comparable to Beck when he's being particularly silly. The record is generally fun and goofy electronic funk, but it never delivers much "umph." I did like a lot of the old and rare vinyl samples that are interwoven with the blissful vocals. If you asked me though, this is the work of Eels frontman "E", judging by the signature guitarwork on tracks like "The Devil Went Down To Silverlake." We may just be on a ride with his alter ego, or perhaps he is really some underground remix wizard. Who cares as long as you shake your asses?



## Madlib

Blue Note

### Shades of Blue: Madlib Invades Blue Note J-Russ

Madlib represents jazz for the new generation. Following up countless projects with different groups like *Lootpack* or *Yesterday's New Quintet* and under different guises like *Quasimoto*, *Joe McDuphrey* and *Dudley Perkins*, Madlib gives us his take on jazz culture by remixing his favorite tracks from the legendary *Blue Note* label catalog. Madlib's production style is simultaneously raw and polished and remains unique and experimental while staying true to the originals. The superior quality of this modern soul music is hard to find these days and the crossover appeal is enough for me to recommend this to anyone interested in jazz, hip-hop or soul.

## Matchbook Romance

Epitaph

### Stories and Alibis

Carly Felzer

For a debut full-length, *Stories and Alibis* sounds staggeringly well seasoned. It's hard and screaming yet smart and positive. Basically, it's a screamo that the whole family can enjoy. "Shadows Like Statues," "Playing For Keeps" and "Your Stories, My Alibis" are three songs that make me want to yell, jump and sing along, and shouldn't all great albums make you want to see the songs live? One observation: Matchbook does their fast songs so well that their slow songs end up being nothing but a big letdown. The album would be much better and more cohesive if "Tiger Lilly" and "If All Else Fails" were just snipped right out. Guys, if you can rock out and do it well, don't waste time with acoustic ballads. Leave those to *Air Supply* and *Dashboard Confessional*.

## Michael Yonkers Band

Sub Pop

### Microminiature Love

Stakerized!

The last several years have seen the release of several 'lost' albums; like *Gary Wilson's* loner new wave and the *Silver Apples'* proto-experimental noise. This is of a piece with those, a quaint reminder of a time (in this case, 1968) in which music wasn't just a marketing tool but still an avenue of freedom and escape. "1492 is now," Yonkers nervously emotes, "I'm not sure why or how." It's like discovering a new country; his pre-punk songs were so ahead of what was going on at the time, too weird even for a *Nuggets* comp. "Microminiature Love" may have prefigured the Internet and themes like "Boy in the Sandbox," a toy-soldier parable, take an anti-establishment tack enough to fit in with the hippie era, though on the paranoid side. Ooh, can't listen to this at work, this kinda thing'll really make me go postal!

## Motion City Soundtrack

Epitaph Records

### I Am The Movie

Fat Tony

If you want to hear that Motion City Soundtrack is made up of ex-members of some formerly famous groups, forget it. Unless the names of their high school bands mean anything to you, who they are and where they came from will ring no familiar tones. The witty lyrics are bright and clever, funny and tragic, with a knack for innuendo offering the listener a skewed commentary on pop culture. Although the sound is loud rock n' roll, it still maintains a sense of harmonic flow. With a full-length record completed, the members of MCS are back in the van and will be playing at DV8 on Oct. 28. Those who question how the group's record will translate to a live environment will discover that the Motion City Soundtrack live experience is easily comparable to the album—the band has cemented its ferocious and ill-disciplined live show. They will remind you of whatever you have ever loved about music, and transmit its message of pure, earnest, Midwestern energy directly.

## My Morning Jacket

ATO/RCA Records

### It Still Moves

Stakerized!

My Morning Jacket is one of the most talked-about bands of recent years, and their music is along the lines of *Beachwood Sparks* and other retro *Buffalo Springfield* units. The bear on the cover, mounted and entangled in some kind of amber, seems ironic, given the title. As the dude at the *Market Square* tells me, "presentation is crucial," but the production and performance is so sparkingly gorgeous on this release that you may find yourself falling in love—that's right, I said love—with it before you start questioning potentially empty musical calories, or whether they are the alt-country *Soundtrack of Our Lives*. Nevertheless, there's still evidence that music of a certain variety still has the ability to move.

## Pretty Girls Make Graves

Matador Records

### The New Romance

Chuck Berrett

Seattle has never come up short on moody rock bands. *Pretty Girls Make Graves* are the aftermath of such bands as *Murder City Devils*, *Kill Sadie* and *Death Wish Kids*. There is a predictably dreary tone throughout the record, which is only side-blinded by jumpy rock anthems with a 1980s sensibility. Andrea Zollo's vocals are right on the money, driving down the middle of a road that dissects *Sleater Kinney* and *The Go Go's*. There are a lot of new-wave undertones that weren't found on their self-titled debut last year. Have no fear though, this is a matured *Pretty Girls Make Graves* who have perfected their sound while holding onto the rocking rawness you are expecting. *The New Romance* is a thorough album of loss, love and doubt that simply foreshadows a hopeful future for the band and post-punk acts to follow.

## Radiation 4

Century Media

### Wonderland

Chuck Berrett

Creativity is an uncommon virtue in a lot of music these days. Many bands are left to wade through the murky tides of what's already been done. *Radiation 4* is a band that is hellbent on stretching the rules and pushing whatever proverbial envelopes they can. They resemble *Botch* and *Dillinger Escape Plan* through their chaotic timing through hardcore assaults, then break into carnival music or operatics that would have *Mike Patton* and his *Mr. Bungle* twisting their faces in puzzled curiosity. Change is good, but sometimes people go too far. The wacky rhythms and schizophrenic vocals are a quick overkill after a few songs. I'm not saying they're untalented; far from it. They're extremely technical, proficient musicians with some seriously eclectic vision, but there comes a time for simplicity. This album is a bit too difficult to get into amidst the confusion and search for consistency.

## Rancid

Hellicat/Warner Bros.

### Indestructible

Rate

When people that come from the streets find success in the entertainment business, they inevitably change. Though wealth can dull most of what originally bred their creative edges, nothing can steal the essence of the streets from them. *Rancid* differentiated themselves from every other street punk band (defined by their spiky hair, leather jackets, songs about the lower class, etc.) with their expertise at punk rock guitar, bass and rhythms and their intelligent descriptions of hard knocks as seen through the eyes of socially conscious street-toughs. Both of those things are lacking on *Indestructible*. The lyrics have lost their poetry, and there's hardly a lick or riff that doesn't sound like something they've already played. Of course, there are some shining moments on this record. "Red Hot Sun," "Memphis" and "Spirit of '87" are good, and all of their faults would be excusable if they were a generic street punk band, but *Rancid's* past performances have left them in a place where it is inexcusable to write a mediocre record. Here, that's exactly what they've done.

## Sponge

Idol Records

### For All the Drugs in the World

Kevlar7

Well, well, well. Look who's back after taking a headlong dive from superstardom. *Sponge* was huge after the release of "Plowed," and "Molly" from their first disc, *Rotting PiOata*. They then let success go to their heads and recorded a very mediocre second disc, *Wax Ecstatic*, which showcased the band heading for a more Top 40 direction. MTV lost interest and the fans stopped caring. The band released a third dismal record and were subsequently dropped by their major label. Now it's time for *Sponge* to lick their wounds and just go for it, blasting out with swirling sonic attacks. Fuck the pretentious slow-song radio-hit bullshit. Take to the roots of the classic motor-city rock sound and grind the shit out. There's no pretentiousness, just pure music. However, the band still thinks that if they write the perfect pop album, the major labels will suddenly start beating down their doors with big contracts in hand. What an unfortunate shame. The proclamation that they are "loud as hell" on the back of their disc is complete bullshit. *Sponge* has always had a kind of rock backbone, but now they have broken it and cut their balls off in the process. *For All the Drugs in the World* is boring, mediocre and an obvious attempt to write a hit. *Sponge* either needs to piss or get off the pot.



# CD Reviews

## Supagroup

Foodchain Records

### Self-Titled

Kevlar7

From the opening track, "Rock and Roll Tried to Ruin My Life," the super-charged guitars, bass and drums come out like bastard children of AC/DC. The lyrics are full of self-assured cockiness and swagger that match the balls-to-the-wall thunder of the rhythm section. The "fucks" come out thick and frequently, so don't let the bishop hear it (snicker-snicker). Lyrical topics range from all types of debauchery and vice-filled gratification, which basically amounts to a middle finger education straight out of New Orleans. When Supagroup lays out a down-tempo track, it is a sloppy ode full of bluesy grooves that feels like losing one's virginity at a Rolling Stones concert. This is hell-bound, rock n' roll fury that will appeal to those who love the **Supersuckers** and the **MC5**. **Betty Blowtorch** was also on the same **Foodchain** label before their lead singer's untimely demise. Leave it to the same label to drop this powerhouse of a rock album on unsuspectingly stagnant nu-metal fans that definitely need to be kicked upside the head with real music full of attitude and sloppy enthusiasm. Don't miss them in SLC 10/23/03.

## Tindersticks

Beggars Group

### Waiting For the Moon

Stakerized!

Ten years into their career, the **Tindersticks** have been overshadowed by many other grossly overhyped groups by the notoriously fickle English music press. How many groups could work with a 16-piece orchestra without repeating every "symphonic rock" cliché? Don't say **KISS!** The symphony is much of the music on this, rather than just serving as stage props. Gentle-listening ballads have such understated power; singer **Stuart Staples** evokes images leisurely in the torch-song tradition on songs like "Trying to Find a Home," rather than the rock one of nailing them on the head. No one makes this kind of music anymore. If there's any justice in the world, this won't be left off many critics' Top 10 lists in December.

## Ugly Duckling

Emperor Norton

### Taste the Secret

J-Russ

Is this shit for real? **Ugly Duckling** met while working at a burger joint in Long Beach called "Meat Shake" that claims to have meat in everything: salad, shakes, fries, etc. Anyway, they used the idea to formulate this album and the meatshake business is some funky shit! I like the old-school rap style of clearly enunciating lyrics and it's nice to hear music that isn't too serious. The latin funk of "Rio de Janeiro" has me ready to pack my bags for Brazil. These guys are recommended for those who dig funky hip-hop à la **Beastie Boys** and **Jurassic 5**.

## Various Artists

Tuff Gong

### Educated Fools

J-Russ

is the newest riddim from Bob Marley's **Tuff Gong** label and is a spine-tingling dancehall beat with 11 versions sung in Jamaican reggae style. The CD opens with a re-mix version of "Educated Fools" (originally sung by **Damian "Jr. Gong" Marley** on his *Halfway Tree* album) with reggae legend **Bounty Killer** spicing up the track. Destined for classic status, this is the standout track that mixes ruffneck dancehall vibes with socially conscious lyrics. There is a hit-and-miss track lineup as goes with most reggae riddim albums, but highlights are **Yami Bolo's** "Love Will Save The Human Race" and "Set It Off" by **Kymani Marley & Spragg Benz**.

## Various Artists

Definitive Jux

### The New Romance

J-Russ

This is a DVD/CD combo that chronicles the 2002 hip-hop roadshow organized by cutting-edge indie label **Definitive Jux** that ran across North America and Europe. This label is at the forefront of modern U.S. hip-hop in both music and concept, and they have the record sales to prove it. These rappers mix politics and humor in the vein of classic rap groups like **Public Enemy** and **BDP**, always over ultra-modern beat production. The DVD features an hour tour movie, concert footage, music videos, interviews, a documentary on the label and the hip-hop trivia game "Devolution." The CD is live recordings from the tour and a mega-mix from **RJD2**.

is essential for indie rap heads and an excellent introduction to Def Jux boom bap.

## Virus 9

A-F records

### Blastin Away

James Orme

**Virus 9's** sophomore effort, *Blastin Away*, shows the band growing in leaps and bounds, drawing on everything punk, from **Agnostic Front** to **Social Distortion** and beyond. Producer **Duane Peters** of **U.S. Bombs** is exactly what this band needed to push them beyond usual punk rhetoric. The song, "Bound for Glory," is such a departure it would feel right at home on the *O Brother, Where Art Thou?* soundtrack. The addition of country and folk to their aggressive roots was just the step-up this band needed. They even go as far as to cover a well-known country song. **Virus 9** keep in line with bands like **Pressure Point** and the recent releases of the **Dropkick Murphys**.

# DVD Reviews

## Noam Chomsky

Silent Films/Epitaph

### Distorted Morality: America's War On Terror

Walter

The stereotypical college-educated youth of today will likely have some difficulty viewing the content of *Distorted Morality*. Employers are reportedly enraged by the illiteracy of today's college graduates. Geography, grammar, history, literature and basic writing skills are foreign subjects to the graduates of today who for the most part seek only compensation and consumption, no matter the social cost involved. The current "war on terror" has not inspired thousands and thousands of students from virtually every college in America to take the streets over in protest.

According to Chomsky's definition, which he reiterates several times during the course of the DVD, America is the world's largest terrorist organization. Chomsky painstakingly defends this thesis/definition with examples taken from historical events the mainstream media has either ignored or reported with a passing glance. As a fan of Chomsky's written criticisms of the media, and he is an outspoken, knowledgeable and highly regarded media critic/analyst, I find his spoken version easily digestible. I've listened to several compact discs featuring Chomsky in all his verbal glory and that is basically what the DVD contains. Anyone seeking high entertainment is advised to steer clear of the DVD. All it contains is Chomsky speaking, in his typical bland yet intellectually stimulating philosophical manner. If a more lucid account of the events preceding and following the horror of Sept. 11, 2001 is desired—and by lucid, I mean outside the realm of the cheerleading and jock-boy posing efforts of the intellectually challenged current and non-elected President of the United States and his sycophants who dominate the "media"—by all means find a copy of the DVD. Otherwise, keep your head buried beneath the covers and peek out only to view the light from a CRT tuned to what is promoted as a true and balanced account of current events.

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## Charles Manson

Screen Edge

### Charles Manson Superstar

Walter

Certain segments of the population will recoil in horror just thinking about viewing a video documentary on Charles Manson and his legacy. To those individuals I say, "You created the monster. He is your responsibility." Charles Manson is first and foremost a product of the American prison system. He revels in this proclamation. In 1989, when the documentary was filmed, Charles Manson claimed to have spent 42 years incarcerated. Although the filmmaker, **Nikolas Schreck**, does not mention this in the liner notes accompanying the DVD release, some of the most astonishing footage the documentary contains is Manson ranting about the incompetence of not only his jailers, but also about the esteemed government officials of the United States. Manson calls them "incompetent motherfuckers." Indeed they are, as anyone who has visited any sort of governmental facility surely is aware. Call that one of Manson's more logical proclamations, because for the most part, he rants and raves and insinuates and talks in circles about complete nonsense, all the while waving and kicking and practicing some sort of combination Tai Chi/martial arts physical fitness workout. The footage of Manson is far more entertaining than any of Schreck's hypothesis on the true nature of the murders. Various conspiracy theories are exposed in the documentary and even Schreck admits that some were slightly farfetched. The prime example is **Anton LaVey's** involvement. The film portrays LaVey holding an "anti-hippie destruction ritual" on the same night as **Sharon Tate** was murdered. According to Schreck's update, this in fact did not occur on that night. Nevertheless, as Schreck continues to maintain, and as he documents in the film, there might be more to the Manson family than appears on the surface. Magic, Christ, Satan, ritual, sex and more twine through a confusing path of the music industry, the U.S. intelligence community (Homeland Security today) and law enforcement. Was Manson only a tool? Was he setup? Was he or was he not present at the murders and did he ever even order them? The documentary is not as sensationalist as it would appear, and again, the best moments of the film are when Manson is allowed to rant and not the surrounding gobbledy-gook theories of conspiracy and magic.



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10/19	<b>Godsmack</b>	11/17	<b>Anti-Flag</b> None More Black, Against Me, Rise Against
10/22	<b>Primus</b>	11/19	<b>Modest Mouse - 21 &amp; up</b> The Helio Sequence
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10/28	<b>Catch 22, Slick Shoes,</b> Boys Night Out, Worthless United	12/9	<b>Deftones</b>
10/28	<b>Rufio</b> Motion City Soundtrack, Mae, Over It		
11/5	<b>Spiritualized,</b> Soledad Brothers		

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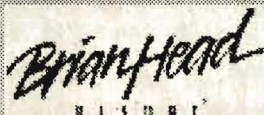


# Shred the Gnar: Terrain Park Updates - 2003-04

By Nathan Raftery (nato@rideutah.com)

Intro by Josh Scheuerman

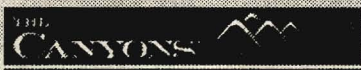
Terrain parks. The word alone either salivates young rippers' mouths or annoys veterans who find solace in the backcountry and are happy to see a place for all the controlled chaos to go down. Utah has always had the best natural terrain and abundant snowfall, but we have been a few years behind the national trend to create and maintain an adequate park. For years, there were none to speak of. Many went looking in the backcountry and built their own. In the last three years, certain resorts have made an effort to change this, making "terrain parks" a priority above "new vending machines." These same resorts are now getting national attention and setting the standard for others to follow suit. Last season many local resorts had spent their summers clearing trees, digging halfpipes and creating boxes and rails to be ready when the snow fell. This year, more Utah resorts are stepping up and giving the kids what they want. Here is a brief outline of improvements for the 2003-04 season, but expect surprises from your favorite resort as the competition for terrain park development grows.



**Brian Head Resort** is expanding its terrain park for the 2003-04 season to offer four parks of varying ability levels. The parks will offer more than 30 snow features, rails, boxes and a halfpipe. Tools and benches at the top of lifts, a wide assortment of freeriding terrain, and an unpretentious, playful vibe round out the resort's freestyle terrain park offerings. Brian Head is also offering new terrain park clinics this season, for skiers and riders ages eight to 17.



At **Brighton**, three interconnecting terrain parks make it possible for winter sports enthusiasts to ski or ride hips and tabletops all the way from the top of the Crest chair to the bottom of the mountain. The parks feature over three dozen jibs and rails, and numerous tabletops, hips and jumps. Brighton's terrain park complex was voted "Best Snowboard" run by Salt Lake City locals in the *City Weekly Readers' Choice* awards. Brighton staffers say they'll be adding more jibs, rails and boxes for the upcoming season, as well as "a few surprises."



For years, **The Canyons Resort** has been known for its commitment to snowboarding, freeskilling and building award-winning terrain parks. The 2003-04 season is no exception. The Canyons terrain park will be in a new location, accessed off of Snow Canyon Express. The park's elevation is 1,600 feet higher than the previous location. This will provide more consistent natural snow coverage throughout the season. In addition, a new snowmaking system will add to the area with the park as its primary focus. Skiers and riders can choose from nearly 30 features throughout the park, including rails, boxes and jibs. There will be designated runs for both beginners and more advanced skiers and riders. The Canyons Resort also features seven natural halfpipes throughout the resort, including the winding and challenging mile-long Canis Lupis. The Canyons Resort has been ranked in the Top 10 terrain parks in the nation by *Transworld* snowboarding magazine.



**Park City Mountain Resort** is one of only three resorts in the world with top terrain parks recognized by both *Snowboarder Magazine*

and *Transworld* snowboarding magazine. This season, Park City Mountain Resort continues to expand its commitment to the snowboarding and freeskilling initiatives by adding eight new rail and funbox features to the already existing 35 rails and signature all-star rails and 18 jump features. With three terrain parks and two pipes to choose from, including the Eagle Superpipe that hosted several 2002 Olympic competitions, there is surely something for everyone. Keep your eyes open for the Park City All-Star snowboarders in the terrain parks. The resort has also named a new Park City All-Star Skiers team to include Tanner Hall, reigning World Superpipe Championships winner, **Pep Fugas** and **John Symms**.



**Powder Mountain** has a terrain park with one tabletop, four rails and a quarterpipe, located on the Confidence run, which is lit at night. They also have a halfpipe on the Hidden Lake side of the mountain.



**Snowbasin** is developing its terrain park product for the upcoming season and will offer an array of rails, boxes, c-rails, jump and tabletops.



**Snowbird's** three terrain parks offer a playground for jibbers and huckers of every skill level. For those just starting out, the Witch's Ditch's banked turns, rollers and beginner halfpipe will help anyone who wants to begin park-riding, from the littlest rider to the youngest at heart. The intermediate Terrain Park, located on Big Emma near the improved halfpipe, helps park riders continue to improve their skills with a series of rails and hits. Advanced park riders challenge themselves in the Baby Thunder Terrain Park, where a series of more difficult hits, kickers, tabletops, spines, jumps and rails of every shape and size are found on nearly every trail in the Baby Thunder area, located on the western edge of the resort. To enable an earlier opening of the halfpipe and intermediate terrain park, the halfpipe was constructed in the dirt over the summer. Snow permitting, the Big Emma Terrain Park and nearby halfpipe will open by late December.



**Solitude** has a new "family-friendly" terrain park, built with fun in mind for everyone. The goal of the park is to have an area where everyone feels welcome, young and old, first-time or veteran, whether on a snowboard or skis. Most of the features are snow-based (no steel structures) and are a manageable size for all riders. Another unique feature is a sitting area for families to take a break from the action. The park is located in gentle terrain and will be accessible from four of Solitude's eight lifts.

**For more information on Utah resort terrain parks, visit the newly redesigned [RideUtah.com](http://RideUtah.com) or [skiutah.com](http://skiutah.com) websites.**



# Burton World Tour Hits SLC on Oct. 15th!



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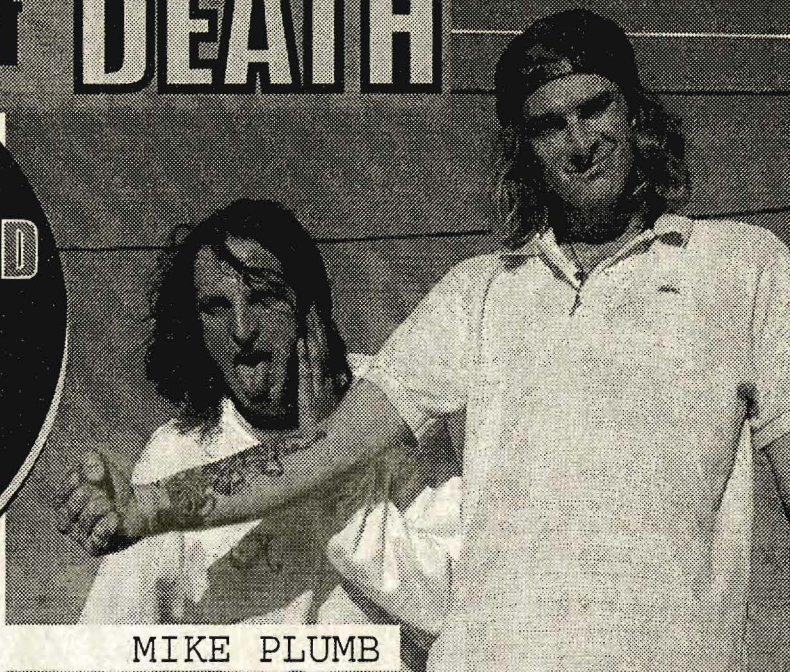
[daytwomusic.com](http://daytwomusic.com)

[outlinerecords.com](http://outlinerecords.com)



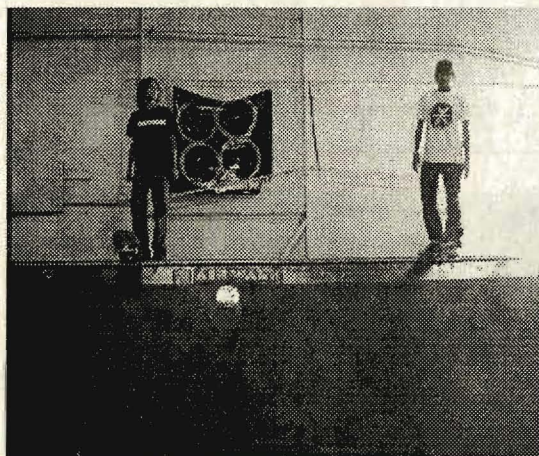


# SUMMER of DEATH



And the winner is...

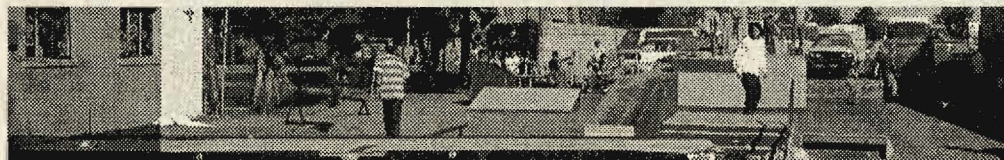
**MIKE PLUMB**



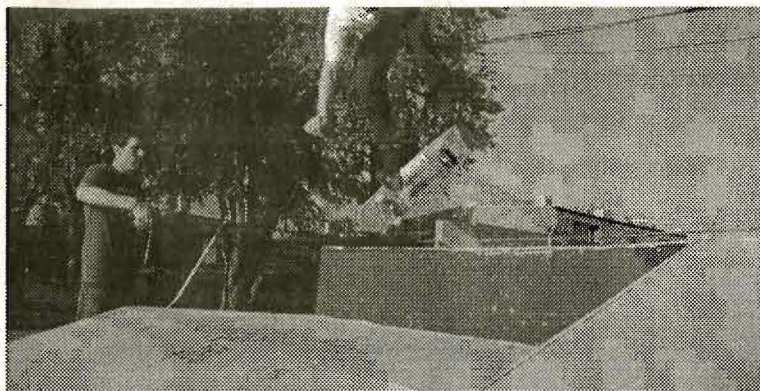
Well, the SLUG Summer of Death 2003 amateur skateboard series has come to an end. Thanks to all who joined in. I am a tired guy and you should be too. I would like to thank all those that volunteered their time and resources, especially: Sonny, Ellen and Scott at PG; Zoober and Pat at Urban; Benny from Milo; Angela, Chong, Stacey, Shan, Danielle, Tia and all at SLUG; Angela Romero and Rocky Anderson; Ryan from BC; Dennis from Salty Peaks; Miles at 1224; Jonas Leigh; Ryan and Brian at The Skatepark of Tampa; Matt at Blitz; Justin at Venture; Brock and Ryan at OGIO; Nate at Rockstar; Blake Johnson; Tina Redd, Craig Zurn at Technique; Natty light and Anti-hero coozies; Trademark, Levi Frost, Chris Bacca; all the parents and friends that support skateboarders and SLUG; Clifford Funk at Funk Skateboards; my truck; maple trees; and last but not least Ed Michna for being my first skate friend. I'm sure lots more of you helped in huge ways and I want to thank you (the unknown soldier) the very most. It was a great year. We'll see you again next summer.

## Stand out tricks at the finals

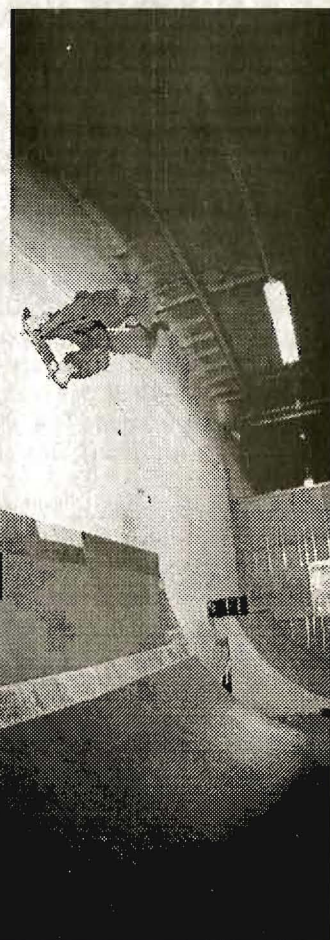
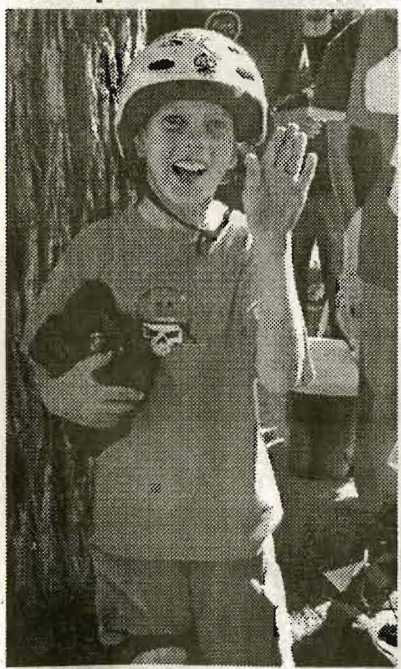
**Mike Plumb**- 1foot bs lip, fs hurricaine, bs nose 180 out, wallie manual, bs smith 180 out, nollie bigspin  
**Aaron Schendiman**- double k/f 5-0, big flip, k/f backlip, k/f nose manual, varial f/s flip  
**Mike Murdock**- f/s feeble, k/f frontboard, fs crook, late shuv it, hardflip  
**Isaiah Beh**- f/s salad, f/s crook, switch b/s 5-0, switch f/s 5-0 180 out, switch crook  
**DJ Chavez**- bluntslide, nose grind b/s 180 out, 4 wheel slide over table, feeble on hubba, ollie pretzel land, f/s 180 switch manual, b/s 180 to rock out  
**Adam Dyet**- b/s noseblunt, f/s blunt, hair farmer  
**Sam Hubble**- k/f 50-50 180 out  
**Jason Glencheda**- nollie back 5-0, bluntslide  
**Bronson Zurn**- k/f 5-0  
**Taylor**- k/f noseslide, switch f/s 180 nose grind  
**Clay Howard**- switch crook, 180 nose grind  
**Levi Frost**- crook, bs 5-0, kickflip  
**Hugo Boss**- varial frontfoot impossible  
**Mark White**- 6 pack shuffle  
**Jared Smith**- bowed out due to civic responsibility







Clockwise from upper right:  
Adam Dyet, front blunt; Scot  
Sherman, wallride; Happy Guy;  
Drew Bradley; Intermediate  
winners with SLUG Queen;  
Aaron Schendiman, b/s heel;  
OGIO sponsored Best Trick.



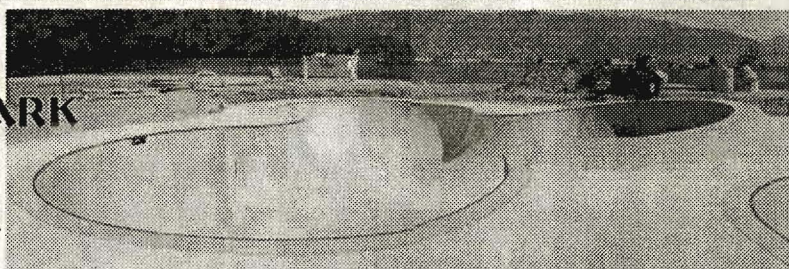




Krew team came to Utah last month. Tom Penny, Dustin Dollin, Eric Ellington, Trainwreck, Evan Hernandez and Sleepy showed up to skate and drink. Both missions were completed with extraordinary style. Along with Skateboarder Magazine and Digital Video, the team skated SLC Streets, Urban Skatepark, Sandy Skatepark (courtesy Technique) and Logan. Look for major coverage in upcoming media. Photos by Blake

## LAYTON SKATEPARK GRAND OPENING

BY CLIFFORD FUNK



This park is open 'til 11:45 p.m.!! This rules on a hot summer night. The official posted hours for skateboards and rollerblades are Monday, Wednesday, Friday and Saturday with BMX Tuesday, Thursday and Sunday. The Site Design Group designed skatepark and showcases the latest concepts in skatepark design. The design team came in and laid out the coping and re-bar and poured the curved walls with other subs doing the flat work. This surface is the best that I have seen yet. This is no little kids park—but a most demanding and progressively designed park. There is only one flat rail and many boxes with coping around the outside of the bowls.

The overall impression is WOW! And the park is great for BMX. Are kids going to get stuck in the deep clover leaf big bowl (which I proclaim The Mickey Mouse Bowl from looking at the photos)? Actually, I was in the bowl and it was no problem getting out. Also, the ten foot walls with two feet of straight vertical and a section of truly inverted wall looks beyond awe-

some. This park offers unique lines never before seen or done in Utah. We look forward to seeing the best skaters drop in and give us some great skateboarding.

A big thanks to Dave Thomas at Layton City Recreation that invited the FUNK Skateboarding Team to do a demo at the Grand Opening Monday, Sept. 29th. We were quite honored to introduce each skater in front of about 500 people or more and as stated, "It was a wonderful day" for Layton City, FUNK and Utah skateboarding.

The FUNK team and friends had the time of their lives—it being the first demo for us. We really enjoyed giving out the FUNK stuff to the crowd. We hope we inspired the young kids of Layton to improve their skateboarding skills in the great skatepark.

Be sure to check out [www.funkskateboarding.com](http://www.funkskateboarding.com) for lots of pics and info.

## SLUGYourself: The Video Contest

Entries Due 10/15 by 5pm @ The SLUG HQ \$5 entry fee  
FREE SCREENING 10/27 @ Downtown Library 6pm

Sponsored by SPY HOP Productions





I wouldn't bang her with  
Nikki's dick...

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**Form Of Rocket**  
**Starmy**  
*Halloween 10.31.03*  
*urban lounge*  
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...In the Spillway

Blake photo

Utah County is stepping up.  
Devin York leaps on to a tall b/s 50-50.



It's sweatshirt weather again. Jeans, hoodies and evenings at the Sandy Skatepark are the program. It's almost time to wax the snowboard up and figure out how I'm gonna ride for free this winter. It's been a nice long journey I've had on the back of my Canon. Hopefully it will carry me right on through to next summer.

Like most of us, I am anxiously awaiting the new skatepark at Fairmont Park. It looks like it's going to be a long winter's wait, as the project is still not even

out to bid. In the meantime, you can drive the twenty minutes up to Layton. There new park is open and lit up until 11pm. Don't go on Tuesday, Thursday or Sunday unless you plan on riding a bike.

The Oakley park is almost completed and will be open sometime this month. It's worth the drive and has a nice mix of street and ramp elements that really manage to blend.

In the spirit of snow, don't miss the snowswap at Milo Salt Lake. Call them for dates and details (487.8600). I guess Snowbird is having one too, but I don't know so call them as well (742.2222).

In birthday news, Benny Pellegrino will be celebrating his 32nd birthday on October thirteenth. I dare someone to try to give him 32 spank-ings. On the fifteenth you should have already dropped off your entry for the SLUG Yourself Video contest, so why not check out some Burton Video action? The whole team will be here to shred parks, premiere a video, and generally wreak havoc. Check your local shop for details.

This just in: Hill Air Force Base has a park! If you want to skate it, meet the FUNK team at the Layton Blindsides at 1p.m. on Saturday, Oct. 4. Word is you can't skate it without pads or a military escort, but it sure looks fun. Check [www.funkskateboarding.com](http://www.funkskateboarding.com) for details.

Mark White and crew are currently shooting footage for the next Random Lurkers video.

Have something you want to see in print? Drop me a line at [smacomber@hotmail.com](mailto:smacomber@hotmail.com)



macomberphoto

**SLUG**  
mag

You should have heard the sound Jordan Williams front wheels made when they bonked the rail on this f/s board at Dracula. AND HE RODE AWAY!



# Daily Calendar

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email [dickheads@slugmag.com](mailto:dickheads@slugmag.com)

## Sunday October 5

**SLUG Sunday Sinema Series featuring *The Decline of Western Civilization-* Brewvies**

Mates of State, I am the World  
Trade Center, The Downers- *Kilby*  
White City- *Monk's*  
Eddie From Ohio- *Port O Call*  
Billy Joe Winghead, The Debonairs,  
Magstatic- *Urban Lounge*  
Little Feat- *Zephyr*

## Monday October 6

Gravity, Henry- *Albee Square*  
Rocky Votalato, Limbeck, Alpha  
Brown, Quietus, Rizzudo, Trailer  
Bride - *Kilby*  
Some Girls- *Zephyr*

## Tuesday October 7

UK Subs, Toxic Narcotic, Endless  
Struggle, The Briggs, The Dreggs-  
*Albee Square*  
Perry Tschakofsky- *Monk's*  
Reliant K, Anberlin, Don't Look  
Down, Number One Gun- *Kilby*  
guFF- *Zephyr*

Layna, Quaint- *Urban Lounge*

U R Scum, Mr. Floater- *Halo*

## Wednesday October 8

Found Dead Hanging, The Mistake-  
*Albee Square*  
Mark Mallman, The Rubes, Amity,  
Seconds Away, Angang, Auto- *Kilby*  
Michael On Fire- *Monk's*  
Ready Steady Go- *W Lounge*

## Thursday October 9

Alsoran, Heward- *Albee Square*  
No Quarter- *DV8*  
Enon, Eastern Youth, Theta  
Naught, Red Bennies- *Kilby*  
Afro Omega- *Monk's*  
Captured by Robots, The Wolfs-  
*Urban Lounge*

Mindlock, Ibex Throne- *Halo*

## Friday October 10

Where Eagles Dare, Cherum, Bring  
it Down- *Albee Square*  
Hooga, Froglick, Nauthiz- *DV8*  
The Mountain Goats, Baptist  
Generals, Bronwyn, The Gunsy,  
Troubled Hubble, The Fitness,  
The Brobeks- *Kilby*  
The Kingdom- *Monk's*  
Red Bennies, Tolchock Trio- *Todd's*  
**SLUG Localized:** Mona, Alpha  
Brown- *Urban Lounge*  
Nurse Sherri CD Release Party,  
F-9- *Halo*

## Saturday October 11

Saves the Day, Taking Back  
Sunday, Moneen- *Brick's*  
Salt City Bandits, Die Monster Die,  
The Drips, Last Response, Other  
Pocket- *DV8*  
Her Blacklist Disaster, Seconds  
Fall, Pilot this Plane Down, Outset  
Phonic, Decoder Ring, Spunk- *Kilby*  
The AIDS Foundation of Utah  
Benefit- *Todd's*

Terra Noir, Yaotl Mictlan, From the  
Ashes, Incendiant- *UnderGroundz*  
The Body- *Urban Lounge*  
Fireball Ministry, Puny Human, The  
Street- *Halo*

## Sunday October 12

Fireball Ministry- *Club Halo*  
Groovie Ghoulies, The Flipsides,  
FM Radios- *Kilby*  
Daniel Day Trio- *Monk's*  
Echo- *Halo*

## Monday October 13

One-21, The Kick, The Dreggs, The  
Debonaires- *Albee Square*  
Vaux, A Static Lullaby, My Chemical  
Romance, Christiansen- *Kilby*

## Tuesday October 14

Arlo, Electric Eel Shock, The  
Contingency Plan, ((VVRSSNN)),  
The Dirty Projectors- *Kilby*  
No Star Jazz- *Monk's*  
Grandaddy, Elbow, Starlight Mints-  
*Zephyr*  
Quietus, Birds Fall, Om Vibrato-  
*Urban Lounge*

## Wednesday October 15

Criteria, Cursive- *DV8*  
Bobby Birdman, YACHT, Summer  
Head, Motivational Speakers,  
Kissing Tigers, El Toro, All Boy, Last  
Response- *Kilby*  
Jebu- *Monk's*  
Ready Steady Go- *W Lounge*

## Thursday October 16

Minus the Bear, These Arms are  
Snakes, The Velvet Teen-*Bricks*  
Squakbox, Slender Fungus-  
*Albee Square*  
The Habits, The 4923, Nihm- *DV8*  
Lion Fever, Morrisette War, \_1st,  
Tolchock Trio- *Kilby*

Debi Graham Band, Debra  
Fotheringham, Camelia Jade,  
Secily- *Muse Music*

The Kingdom- *Zephyr*  
Baires, Anesty- *Urban Lounge*

## Friday October 17

Avenge Sevenfold, Sick of it All,  
The Unseen, Western Waste,  
Glasseater- *DV8*  
Science of Yabra, Trademark,  
Emergency Exit Plan, Death Behind  
These Eyes, Her Candane, Clifton-  
*Kilby*

I Am Electric- *Monk's*  
Gerald Music- *Todd's*  
Flatline Syndicate, Luxt-  
*Urban Lounge*

## Saturday October 18

Metal Tears- *Halo*  
**Saturday October 18**  
Luxt, Jesus Rides a Ricksha-  
*Albee Square*  
The Drips, Other Pocket- *DV8*  
Madman Chronicles, Fox Fox, The  
Habits, Rezolution, Postcards  
Home- *Kilby*  
Smashy Smashy, Irony Man- *Todd's*  
Red Bennies, Toti Mosh-

## Urban Lounge

Gamma Rays, Killer Clowns- *Halo*

## Sunday October 19

KMFDM, Bile- *Bricks*  
Ill Star Records presents General  
Confusion- *Monk's*  
Adema, Godsmack- *Saltair*  
Michelle Shocked- *Zephyr*

## Monday October 20

Embrace Today, With Honor, Love  
is Red- *Albee Square*  
The Drips, Last Response,  
The Habits- *Club Halo*  
The Planet The, Glory Lasts a Day,  
Craving Lovely- *Kilby*

## Tuesday October 21

Brodie- *Monk's*  
Utah Arts Alliance Fundraiser-  
*Urban Lounge*

## Wednesday October 22

Aerosmith, Kiss- *Delta Center*  
Leachate, Minsk, What Remains-  
*Kilby*  
Willis Clow Trio- *Monk's*  
Ready Steady Go- *W Lounge*  
DJ Boots- *Halo*

## Thursday October 23

Sinai Beach- *Albee Square*  
One By One, Second Fall, Ayin,  
Desmo- *DV8*  
Papa M, EzT, The Like Young,  
Rodeo Boys- *Kilby*  
Daniel Day Trio- *Monk's*  
Spacetime- *Urban Lounge*  
Supersuckers, Supagroup, I Can  
Lick Any SOB in the House- *Zephyr*

## Friday October 24

Built to Spill, The Delusions- *Bricks*  
LA Guns, Black N Blue, Emotional  
Wreck, Bullet Boys, Aerial-  
*Club Expose*  
Dulcesky, Ghostowne, Monk on  
Monk- *DV8*

Flowbots, Three Link, Mimesis, IPX,  
Test of Face, Seasons End- *Kilby*  
Erosion- *Monk's*

## SLUG SK8 or Die Party w/ The

**Rodeo Boys- Todd's**  
Books About UFOs CD Release  
Party- *Urban Lounge*  
Waist Deep- *Halo*

## Saturday October 25

Secondfall CD Release-  
*Albee Square*  
Thrice, Thursday, Coheed and  
Cambria- *Bricks*  
The Drips, Nurse Sherri- *Club Halo*  
Twinge- *DV8*  
The Phantom Limbs, Drowning by  
Numbers, Mopeds, Phoenix Cult-  
*Kilby*

El Toro, Rope or Bullets- *Todd's*  
Super Diamond- *Zephyr*  
SLAJO- *Urban Lounge*  
F-9- *Halo*

## Sunday October 26

Xur, Ioda- *Monk's*  
Ply & Reaper- *Zephyr*

Leukemia Lymphoma Benefit w/The  
Rubes- *Urban Lounge*

## Monday October 27

Eyes of Autumn, Gift Anon, Quant-  
*Kilby*  
The Slackers, Maxeen- *Zephyr*

## Tuesday October 28

Catch 22, Slick Shoes, Boys Night  
Out, Worthless United- *Bricks*  
No Star Jazz- *Monk's*  
Spacetime- *Urban Lounge*

## Wednesday October 29

Spit- *Big Easy*  
G-13- *Monk's*  
Clash of the Valley- *Shaggy's*  
Spacetime- *Urban Lounge*  
Ready Steady Go- *W Lounge*

## Thursday October 30

Ex Chubby Kids, Third Time  
Through, No Guarantee- *Kilby*  
Daniel Day Trio- *Monk's*  
Clash of the Valley- *Shaggy's*  
400 Blows, I Am Electric-  
*Urban Lounge*  
Jebu- *Halo*

## Friday October 31

Between the Buried and Me, A Life  
Once Lost, Aftermath of a Train  
Wreck- *Albee Square*  
Flatline Syndicate, Royal Bliss- *DV8*  
Baby Shakers- *Monk's*  
Bill Morrison (not Matt Groening,  
but the other *Simpsons* guy)-  
*Night Flight Comics*  
Spit- *Rock Bottom*  
Fall In, Callow- *Todd's*  
Lucky Boy Confusion- *Zephyr*  
The Wolfs, Starmy, Form of Rocket-  
*Urban Lounge*  
Die Monster Die CD Release,  
Maladjusted, The Other Pocket-  
*Halo*

## Saturday November 1

Orphim, Slender Fungus, Silverfin,  
PI, Secondfall- *Albee Square*  
Panthers, JR Ewing, Communique,  
Tora Tora Tora, The Contingency  
Plan, Moshmellows- *Kilby*  
Bill Morrison (not Matt Groening,  
but the other *Simpsons* guy)-  
*Night Flight Comics*  
No Intent- *Halo*

## Sunday November 2

Damien Jurado, Rosie Thomas,  
The Downers- *Kilby*

## Monday November 3

Ex Models, Dance Disaster  
Movement, Nihm, Agape- *Kilby*  
Darediablo, Smashy Smashy, Le  
Force- *Urban Lounge*

## Wednesday November 5

Dulcesky, Spiritualized, Soledad  
Brothers- *DV8*  
Carla Bozulich's Red Headed  
Stranger, Noe Venable, Nels Cline's  
Casio Conspiracy, Friends Forever,  
The Thermals, Irving and the  
Joggers- *Kilby*



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10.03	Death Cab For Cutie The Longwinters	BRICKS 7:00 PM
10.11	Saves The Day Taking Back Sunday Moneen	BRICKS 6:00 PM
10.16	Minus The Bear These Arms Are Snakes The Velvet Teen	BRICKS 6:30 PM
10.19	KMFDM Bile	BRICKS 7:00 PM
10.24	Built To Spill The Delusions	BRICKS 6:30 PM
10.27	The Slackers Maxeen	ZEPHYR CLUB 9:00 PM
10.28	Catch 22 Slick Shoes Boys Night Out Worthless United	BRICKS 7:00 PM
11.12	MTV2 Headbangers Ball Killswitch Engage Lamb Of God Shadows Fall & Unearth	BRICKS 7:00 PM
11.15	The Early November Count The Stars Copeland Hidden In Plain View	BRICKS 6:00 PM
12.03	Dimmu Borgir Nevermore Children Of Bodom Hypocrisy	BRICKS 6:30 PM

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members, Zephyr is 21+.



# October Kilby Court Calendar 2003

- 01- Pretty Girls Make Graves, S Process and Cobra High  
 02- Rm 1- the Bouncing Babies, the Danbury's, the Child who was a Keyhole  
 Rm 2- Anatomy of a Ghost, Nimh  
 03- Rm 1- Afro Omega and Real Eyes  
 Rm 2- Less People More Robots, General Confusion, Glory lasts a Day  
 04- Rm 1- Lightning Bolt, the Starvations, Smashty Smashty, Agape  
 Rm 2- the Body, DJ Che, BQuick and Da Verse  
 05- Mates of State with I am the World Trade Center and the Downers  
 06- Rm 1- Rocky Votalato and Limbeck with Alpha Brown and Quietus  
 Rm 2- Rizzudo and Trailer Bride  
 07- Relient K, Anberlin, Don't Look Down, Number One Gun  
 08- Rm 1- Mark Mallman, the Rubes and TBA  
 Rm 2- Amity (formerly Dumbstruck) Seconds Away, Agang and Autro  
 09- Enon and Eastern Youth Theta Naught and the Red Bennies  
 10- Rm 1- the Mountain Goats and Baptist Generals with Bronwyn  
 Rm 2- the Gunsy and Troubled Hubble with the Fitness and the Brobeks  
 11- Rm 1- Her Blacklist Disaster, Seconds Fall, Pilut this Plane Down cd release  
 Rm 2- Outset Phonic, Decoder Ring, Spunk  
 12- Groovie Ghoulies and the Flipside with FM Radios  
 13- A Static Lullaby, My Chemical Romance, Christiansen, and Vaux  
 14- Rm 1- Arlo, Electric Eel Shock, the Contingency Plan  
 Rm 2- ((VVRSSNN)) the Dirty Projectors  
 15- Rm 1- Bobby Birdman, Y.A.C.H.T., Summer Head, Motivational Speakers  
 Rm 2- Kissing Tigers and El Toro, All Boy, Last Response  
 16- Lion Fever (ex Pleasure Forever) Morrisette War, \_1st, Tolchuck Trio  
 17- Rm 1- Science of Yabra, Trademark, Emergency Exit Plan,  
 Death Behind these Eyes  
 Rm 2- Her Candine, Clifton  
 18- Rm 1- Madman Chronicles, Fox Fox  
 Rm 2- the Habits, Rezolution, Postcards Home  
 20- the Planet The, Glory Lasts a Day, Craving Lovely  
 22- Rm 1- Leachate  
 Rm 2- Minsk, What Remains  
 23- Rm 1- Papa M (members of Slint and Zwan) with EzT,  
 the Like Young, and Rodeo Boys  
 Rm 2- Day Two, Ashford, Brown Eyed Deception

- 24- Rm 1- Flowbots, Three Link and Mimesis  
 Rm 2- IPX, Test of Face, Seasons End  
 25- Rm 1- the Phantom Limbs (Alternative Tentacles),  
 Drowning by Numbers  
 Rm 2- Electronic night w/ the Mopeds and Phoenix Cult  
 27- Eyes of Autumn, Gift Anon, Quant  
 30- Ex Chubby Kids, Third Time Through and No Guarantee  
 31- no show- Halloween, go have fun at the millions of parties  
 drive safely please....

## November...

- 1- Rm 1- Panthers (Ex Orchid) and JR Ewing with Communique  
 and Tora Tora Tora  
 Rm 2- the Contingency Plan and Moashmellows  
 2- Damien Jurado and Rosie Thomas with the Downers  
 3- Ex Models, Dance Disaster Movement, Nimh and Agape  
 5- Rm 1- Carla Bozulich's Red Headed Stranger, Noe  
 Venable, Neils Cline's Casio Conspiracy and Friends Forever  
 Rm 2- the Thermals, Irving and the Joggers  
 7- Rm 1- Morrisette War, Ashford, Form of Hope  
 None Left for Leroy  
 Rm 2- Women's night: Debi Graham,  
 Rope or Bullets  
 8- Rm 1- Karl Blau, the Gift Machine  
 Rm 2- From the Ashes, Incindient and Compound  
 Fraxure  
 11- Armor For Sleep, Day Two, the New Transit Direction  
 Red Bennies  
 12- Dub Narcotic, TV on the Radio and Birdland with Quietus  
 13- Straylight Run (members of Taking back Sunday), the New  
 Amsterdams (Matt, Get up Kids) the Format and  
 Murder by Death  
 14- Rm 1- High Violets, the Downers and Gerald Music  
 Rm 2- Film Festival  
 15- Rm 1- Sonic Circus and Stained Glass Hero  
 Rm 2- Film Festival  
 16- Wives  
 & much much more!

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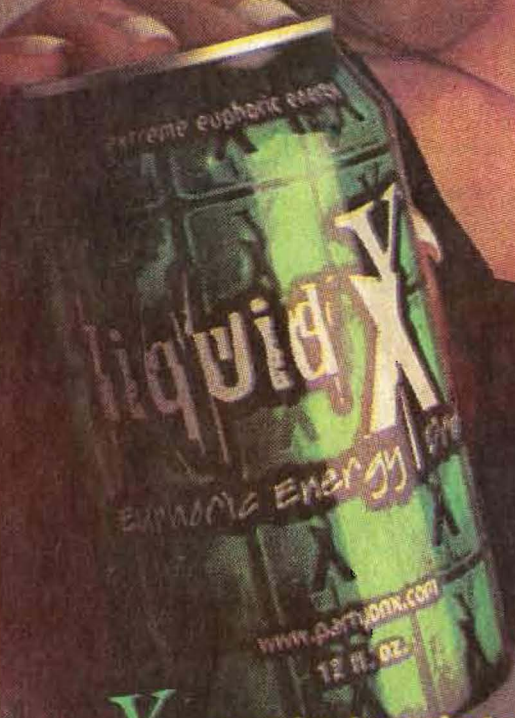
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